

AMATEUR CINE

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DECEMBER

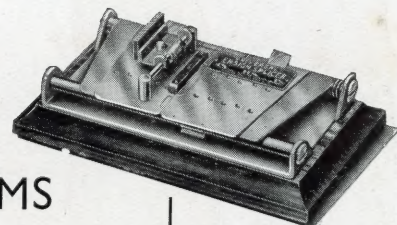
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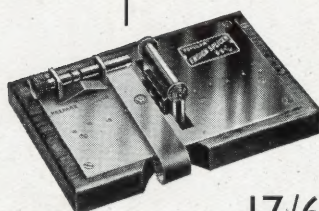
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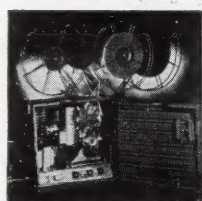
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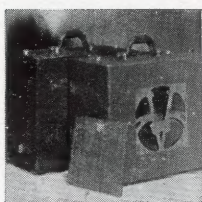
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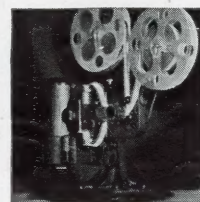
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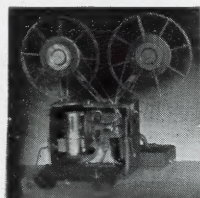
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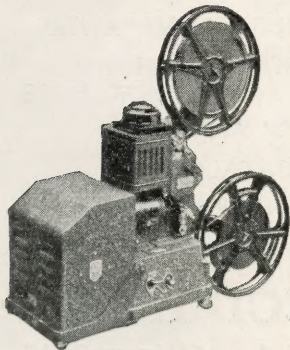
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There are many of us who are, just now, envying some friend or acquaintance who has bought a brand new camera or projector, that we, ourselves, cannot quite afford. If you cannot afford a brand new model then the commonsense thing to do is to buy a guaranteed used model from our well-cared-for stock of cine apparatus. The following cameras and projectors have been thoroughly overhauled before being offered for sale, and are guaranteed to be both mechanically and optically perfect.

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AMATEUR CINE

VOL. V.

WORLD

No. 9.

SIXPENCE EVERY MONTH

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DECEMBER, 1938

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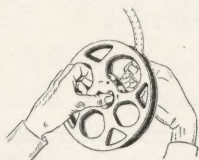
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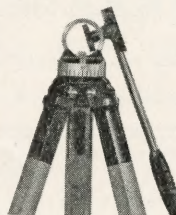


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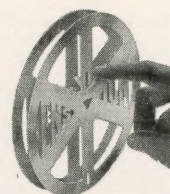
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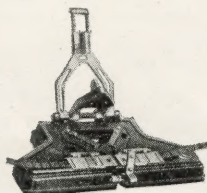
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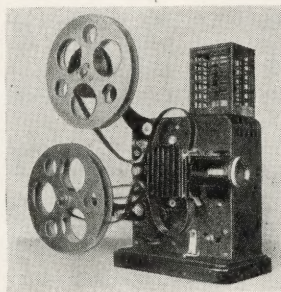
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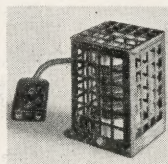


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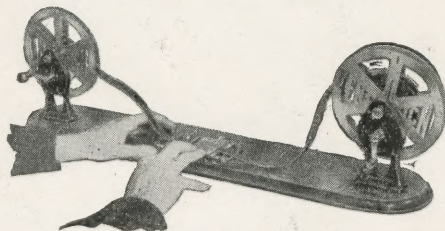
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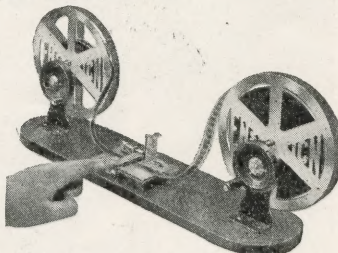
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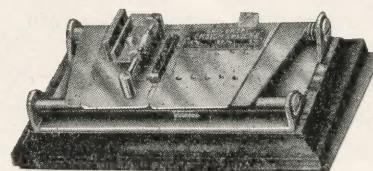
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On Writing Scenarios

EVERYBODY is breaking records these days, from hurtling along Daytona Beach to rolling in a barrel from Allahabad to Dhamdhigustin. We raise our small still voice to point out as modestly as may be that we, too, have broken a record with this number of *Amateur Cine World*. It is the biggest issue of any amateur cine journal ever produced, in this country or anywhere else. The normal monthly issues, too, consistently carry more pages than any other magazine of its type anywhere.

Mere size, however, is no index of interest. If it was, the Telephone Directory would be the most widely read book of the day. But we feel that this issue has a number of items of unusual interest. Chief among them, perhaps, are the four scenarios in the colour section. They are interesting to read but even more interesting to study. Each exhibits the characteristic style of its author. Even if they were not signed you could give a good guess at the authorship of each.

A Characteristic Style

Have you got a characteristic style of your own? It is this, and this alone, that lifts a film out of the rut.

Style is, to a large extent, the product of observation and imagination—the two essentials of film-making. It reveals itself in happy little touches, in felicitous byplay. It is the expression of personality. Before ever we met Mr. Andrew Buchanan, for instance, we knew what he was like from his writings and films. The only time we have ever got the better of him was when we took a little money off him at a game of skill played to while away the tedium of a long train journey. And that was probably due to the fact that we had invented the rules of the game ourselves.

He has the knack of making one pleased with oneself. In the field of the cinema this is translated to putting the audience on good terms with itself. To do this the producer flatters its intelligence. He never underlines his points too emphatically. He allows the audience to think for itself, enabling it to do so

by presenting his matter with the utmost clarity.

The plots in these four scripts are each clearly presented and a comparison of the methods adopted makes a fruitful study. For instance, the skeleton outline plot on which the scenarios are built specifically states that the time is a sunny Sunday morning in winter. Only one contributor has included a shot that establishes the fact that it is winter. But the scenarist can allow himself considerable latitude. The time of year will be evident from the exterior long shots.

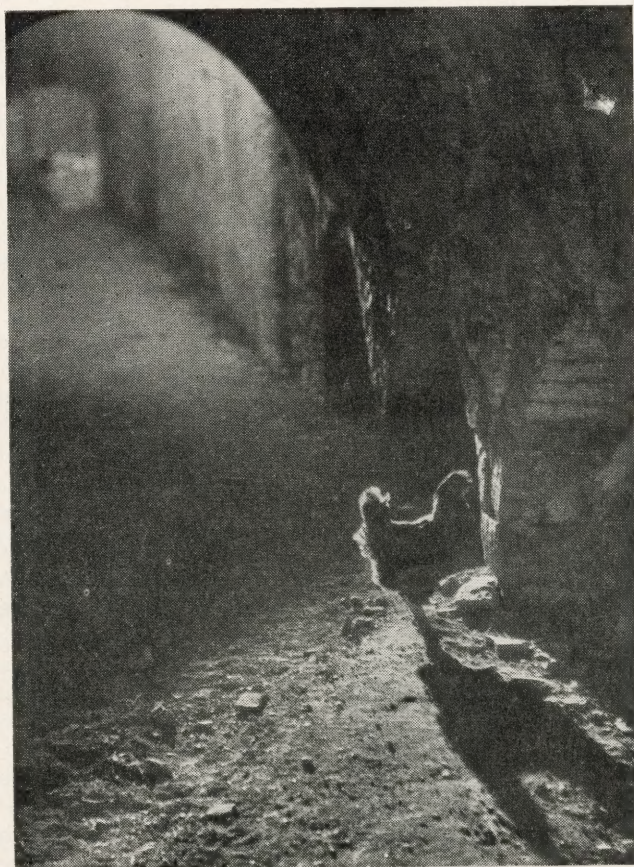
None has established the fact that it is a Sunday. But is there any point in the day being a Sunday rather than any other day? None at all, so the scenarists have quite rightly ignored it. A peevish voice points out that they ignore it because it would be very difficult to convey pictorially that it was indeed Sunday. But we say brightly: Let us analyse Sunday. Someone says: Heaven forbid, and turns on Radio Luxembourg. But we persist and ask: What is typical of Sunday—sufficiently typical to enable a shot of it to convey the day of the week unmistakably? Obviously the Sunday paper which John Evans could be reading on his bench in the park. If one will only analyse a thing it will

almost invariably happen that one shot can be made to do the work of several—and more effectively.

Now, while it is profitable to read other people's scripts, it is more profitable to produce one's own. You will find it a most useful exercise to write your own scripts on the same plot. You will have an advantage over our contributors in that you will be able to see how they have gone about it (each was unaware of what the others had written).

"Amateur Cine World" will publish the best script received based on the outline plot given on page 453 and will pay five guineas for it. Entrants must abide by the same conditions as our contributors;

(Continued on next page)



Just a hen in a narrow alley-way. But the shot is remarkable for its 'atmosphere,' due chiefly to the lighting.

The Editor to his Readers

(Continued from
previous page)

that is, the script must not exceed one hundred shots and the author must supply his own ending and main title. Please write, or type, on one side of the paper only. The last day for receiving scripts is December 17th. Unsuccessful scripts will be returned if sufficient postage is enclosed and a criticism will be given if desired. Address : The Editor, "Amateur Cine World," 300-304, Gray's Inn Road, London, W.C.1.

DISPLAY OF IMPORTANT FILMS

If you visit the Women's Fair and Exhibition at Olympia we hope you will pay us a visit at our stand in the Leisure Section. There is an attractive and very comprehensive display of cine apparatus, with demonstrators in attendance, and an exhibition of films, both sound and silent, every day on the stand. Rear projection is employed. Other film shows are given daily in the theatre by the British Film Institute. A number of amateur films are being shown, including some of the 1937 "Ten Best." At the time of going to press the planning of the amateur film programmes has not been completed. There will have been a number of performances of them before these notes appear; on the afternoon and evening of Tuesday, November 22nd, they will be shown again. Information regarding additional performances can be obtained from the stand.

Among the many interesting films that are well worth seeing are early news reels, early trick films, "Conquest of the Pole," by the French film pioneer, Melies, "Marcus Licinius" and "The Stage Coach Driver and the Girl" (all on Nov. 17th); "Private Life of the Gannets" and "Children at School" (Nov. 18th); "The Development of Speed (Swimming)," "Pots and Pans," "Book Bargain" and "Oil from the Earth" (Nov. 19th); "All that is England," "Engadine Memories" and "Here is the Land" (Nov. 21st); "A.I. Nation," "North Kensington Nursery School," "New Architecture at the London Zoo" (a new type of documentary film by Moholy-Nagy) and "Rural Progress" (Nov. 22nd); "The Smoke Menace," "Bird Sanctuary" and "Enough to Eat?" (Nov. 23rd); "Great Train Robbery" (the first film 'play'), "The Invisible Thief," "His Phantom Sweetheart" (all early films and landmarks in film history) and "Chaplin's Art" (Nov. 24th); "March of Time," "The Duchy of Cornwall" and "Roger the Raven" (Nov. 25th); "Sunshine and Shade in the Black Forest" and "The Plough that Broke the Plains" (Nov. 26th).

Most of the performances take place from 11 to 1 in the mornings and from 2 to 6 in the afternoons, but there are also film shows each evening with substantially the same programmes. The amateur films will include: "Day Dreams," "Snaps," "Where Can They Go?" "Safer Beckenham," "Housing," "Rural Reconstruction," "Model Aircraft," "Chartres" and "Ireland."

THIS YEAR'S "TEN BEST"

December 31st is the last day for entries for the 1938 "Ten Best" Competition. In addition to winning one

of the coveted plaques, the hallmark of success in amateur film work, successful entrants will also have the satisfaction of having their films publicly screened before large audiences—audiences, moreover, who are keenly appreciative because they are themselves movie-makers. Do not delay too long in submitting your film in the understandable hope that the latest entries will stand the best chance because we shall have forgotten about the earlier ones. We shan't and we haven't. Detailed notes are taken of every entry and we can always tell at once, and at any time, which films are in the running.

The advantage of submitting films as early as possible is that you will leave yourself time to make any alterations that might be suggested in the criticisms. Several of the successful 1937 competitors did so take advantage and in one case at least it is doubtful whether the film would have figured in the prize list had not the suggested amendments been carried out.

INDIGESTION, PROBABLY

This is the season of dinners and other festive occasions. The other day we had the honour of attending one at which the principal guest was the best known amateur cinematographer in the world: Mr. Neverplan. The proceedings were slightly marred at the outset because the menu cards were not ready and although they eventually arrived with the third course it was found that unfortunately the dishes served were not those listed. It was somewhat regrettable, too, that the order of the courses served was a trifle erratic, the coffee arriving with the soup. However, everyone was most tolerant and all agreed that it was not to be expected that a definite order should be adhered to. "I hope," said Mr. Neverplan to us, *sotto voce*, "that that was turbot we had just now because I am very fond of turbot."

Mr. Neverplan was due to make a speech at 9.30. He rose to thunderous applause at 11.15. "I must apologise," he began, "for any inadequacies in this little speech because I have had only ten months in which to prepare it." He was down to speak on the subject of Efficiency, but successfully contrived to range over a wide variety of topics, from the Colonies question to his holidays last year . . . And then we woke up. How nice it would be if the Neverplans were to do the same.

THE AMATEUR CINEMATOGRAPHER'S DIARY

The Amateur Cinematographer's Diary for 1939 is now ready. In its third year of publication, it has come to be recognised as a very hardy annual, an indispensable companion that no self-respecting amateur can reasonably do without. The measure of praise it has received is quite astonishing. From the journal of the most august photographic body in the world—the R.P.S.—to the postscript on the letter for the Enquiry Bureau from the schoolboy, the encomiums come in most flattering terms. Details of the Diary are given in the announcement in this issue.

SHOT TRANSITION

A painstaking and detailed analysis of the use of cut, fade, wipe and dissolve, illustrated with many examples. These four transitions are the basis of continuity. If they are imperfect the film as a whole is bound to suffer. The concluding instalment of "Shot Transitions" will be published next month.

By *DAVID E. RICHARDS*

ANY examination of the technique of film construction reveals the fact that the way in which one picture on the screen is replaced by another plays an important part in the final effect of the film. Shot transition, however, is not continuity, though there is no doubt that the two subjects are connected. Certainly the transition from one shot to another is concerned with visual continuity, yet a film containing very dissimilar shots in juxtaposition may still possess perfect continuity: the logical sequence of ideas rather than of pictures.

Four Main Methods

The existence of different ways of proceeding from one shot to another may be attributed to the fact that cinema is an art and in consequence possesses its own technique. If the vignette is ignored the editor has four main methods of shot transition from which to choose. These are the cut, fade, wipe and dissolve. Naturally these must not be used at random. There are certain definite considerations that should be borne in mind before the final choice is made. For all that, one is often tempted to think that the editor threw in a cute little dissolve for a change!

Before each method is analysed in detail there is one question which the film editor must be able to answer quite clearly in his own mind. Why does it matter which method is used? To say that different methods affect the film in different ways is only to put the question in another way, so the real point of issue is this, how does the method of shot transition affect the film when the ultimate effect of the film on the audience is considered?

The Greatest Essential of Art

Dr. Max Thorex defines the term "artistic" as "something that arouses the feeling of beauty, something that is harmonious and does not offend our sense of fitness and good taste." It is obvious that the greatest essential of art is unity. Applying this conclusion to the case under consideration it will be seen that the method of shot transition must be in keeping with the mood of the film and must not seem incongruous. In fact, it must appear perfectly natural, and to do this must in itself contribute something to the development of the film. When the choice is made consider the forms of transition in relation to:—

The tempo and emotional pitch of the film before and after the change is made and of the sequence as a whole.

The connection or association of the two shots placed together.

The desirability of any implication to be brought out by the juxtaposition.

Whether the second shot is to be anticipated or not.

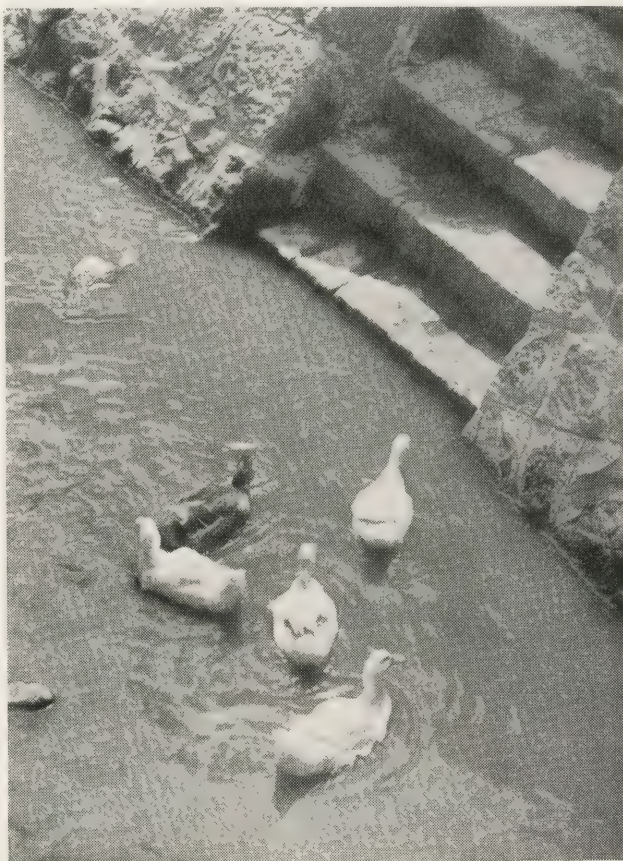
Shots such as this, taken at random, are useful additions to the incidental library since they can often be used to create atmosphere.

In the light of these considerations it is easy to see that under these circumstances there can be no doubt as to the correctness of, say, the use of the cut when the tempo is fast, or the aptitude of a slow fade out at the end of the film. However, it is more usual that the choice presents some difficulty and examples of bad shot transition are not infrequent on the professional screen.

The cut is the basic and at the same time the simplest form of transition from one shot to another. It is the form associated with montage. The change on the screen is immediate since it is caused by joining together the two strips of film. Since montage is the art of the cinema it follows that cutting is the normal method of proceeding from one shot to another. The important points to note when using this form of transition are:—

Correct timing of the cut.

(Continued on next page)



(Continued from
previous page)

Shot Transition



Good matching of the shots to be joined together.

Only by timing the cut at the right moment is the montage unobtrusive. Always remember that the method of presentation of any concept is only a means to an end and therefore should be evident only on detailed analysis. The moment at which to cut must vary with circumstances. Normally the best results are obtained by cutting at the end of a movement so that the transition seems inevitable. Where the tempo is fast and the key of the film dramatic, then cutting on action is preferable.

For instance, suppose a man seated at his desk receives some startling news over the telephone and rushes out of the room, this might be recorded in two shots. First in a close medium shot we see the man directly before us engaged in an agitated 'phone conversation at his desk. He finishes abruptly and crashes down the receiver. Actually the film is cut when his hand is about six inches above the stand. The second shot is a medium one taken from a different angle. Instead of 'hearing' the crash of the receiver we 'hear' the heavy footsteps of the man as he strides hastily past the camera and out of the room. In scenes of a quick tempo, especially, all shots must be pruned to eliminate superfluous action.

Matching is every bit as important to ensure artistic

If you are producing a film of a place, bear in mind that the people who live in it are as important as the building and views. Get human interest!

presentation. Both content and tone of the scenes at the time of the cut should balance, for any sudden change is not only irksome to the audience, but goes a long way to destroy the atmosphere of the film. Special effort should be made to avoid great differences of exposure or the effect of a figure suddenly jumping from one side of the screen to the other; or again, that sudden sinking of the horizon sometimes seen in amateur films.

Only by the use of the cut is it possible to create a recognised rhythm in the film. Consider the sequence from the "Battleship Potemkin," in which the Cossacks march down the steps of Odessa and that in "After the Thin Man," in which William Powell runs down the staircase after his visitor from the night club. In both cases the rhythm is created by the use of the plain cut and correct timing.

In the first example you will remember the staccato rhythm of the marching soldiers accentuated by repetition and regular cutting. With this was contrasted the panic of the mob accentuated by irregular cutting which gave the impression of the frantic crowd rushing willy-nilly in every direction to escape the fixed bayonets of the advancing Cossack machine. Parenthetically, it is interesting to note that in this film Eisenstein found the cut adequate for every type of rhythm and emotion.

The second example relies on skilful cross-cutting. William Powell has been disturbed while on a little private investigation in a flat by another man of the same intention. His visitor loses his nerve and descends the spiral staircase to the ground floor, while Powell follows him very quietly. Only one of them is shown at a time. First Powell runs down a few steps towards the camera, which is slightly tilted up. This is cut to the other man who hurriedly tiptoes downstairs below and away from the camera and the film alternates again to William Powell.

Use of the Cut

Careful matching and correct length of the shots were necessary to create the desired effect. The important point to notice is that though the shots were split up, the movement remained unbroken because the cut had been used in preference to any other form of shot transition.

Another excellent example of the use of the cut is to be found in "The Cheat." The famous Sacha Guitry is seen seated outside an *estaminet* writing his memoirs, but the wine has made him sleepy. He begins to nod and his thoughts go back to an occasion on which he got drunk while in the company of friends. The friends leave and the cafe, in his dreams, becomes peopled with the characters of his life. One of his old enemies places a bomb on the table.

The bomb explodes and M. Guitry awakes from his nightmare with a start. The garcon beside him picks up the metal tray which he had dropped on the floor. This cut uses the similarity of two sounds to provide a smooth change from a glimpse of the trickster's past back to the present: it is a technical device that welds the episodes into one story.

HOME PROCESSING:

This is the fourth and concluding instalment of the series. Previous articles, which have dealt with the apparatus required, the principles to be followed to secure compensated processing under home conditions and practical application of the general theory, appeared in the August, September and October issues.

By
R. H.
ALDER



*The
END
IN
SIGHT*

For this type of shot it is an advantage to process at home, since compensation may need to be made for it if it appears on a spool of widely different subjects.

SOME practical aspects of normal home processing remain to be dealt with before considering modification of formulae to secure special effects. In the first place there is the question of timing the various processes.

A most valuable adjunct in the laboratory is an old-fashioned wall-clock which ticks half-seconds, or a metronome set to similar speed. With this seconds can safely be counted when desensitising in the dark ("twenty-one, twenty-two . . .") and when watching for the first appearance of the image. Unfortunately many modern clocks beat five to the second and the presence of such a clock makes counting of time rather difficult for most people.

A Stationary Drum

Examination for first appearance necessitates a stationary drum. When using the formulae given last month it is desirable to twirl the drum vigorously for the first five seconds after immersing in the developer and then to stop rotation to look at the film. If there is no trace of image the drum is given a single turn and stopped again—the first image will usually appear in seven to ten seconds. When a formula, such as the Gevaert first developer, is heavily loaded with bromide, the time of first appearance is longer (and the Watkins factor appreciably smaller) so that the drum may be turned for at least ten seconds before examination.

When a spool contains a number of shots made in different places the time of appearance may not be the same for the whole length—in particular, unfiltered skies may be over-exposed in some shots. If so, it is desirable to take, as the time of first appearance, the number of seconds when the whole of the film shows some kind of image. Despite the loss of contrast in the skies which flashed up, the shots as a whole will be

better than they would have been with curtailed development, which would have clogged up figures and landscape.

Mixed Exposures

From what has gone before it is clear that compensation in home processing cannot deal with exposure errors in individual shots; e.g., if an under-exposed shot and an over-exposed one both occur in the same spool there is no provision for cutting them out and giving them special processing. Consequently the operator, as soon as he knows by the time of first appearance what kind of exposures he has in one spool, must quickly make up his mind which shots he will take as showing the correct time of first appearance—the remaining shots can usually be saved by simple after-treatment. Generally there is no difficulty in taking a decision—the bulk of the spool will come up at the same time and the few odd shots are ignored.

Those shots which have been insufficiently compensated and are too dense may, of course, be cut at the end of the bleaching stage and given extra compensation in a two per cent. solution of ammonium sulphocyanide. Most workers, however, prefer to carry the whole spool through to the blackening stage and final washing and then reduce these shots. The following formula gives even reduction without alteration in contrast:—

Stock No. 6	..	..	..	$\frac{1}{2}$ drachm
Stock No. 7	..	..	..	6 drachms
Water to	..	..	..	5 ozs.

to which is added, just before use,

Stock No. 9	..	..	..	$1\frac{1}{2}$ ozs.
Water to	..	..	..	5 ozs.

Clear stains with the acidified clearing solution. Doubling the quantities of Stocks No. 6 and 7 will increase contrast; doubling the quantity of Stock No. 9 will reduce contrast. In course of reduction the film should

(Continued on next page)

Home Processing

(Continued from previous page)

be examined from time to time by transmitted light; seen on the drum by reflected light the image may appear to be still too dense and reduction be carried too far.

Gross under-exposures, like over-exposures, lack contrast. Such shots may be saved by omitting Stock No. 9 from the reducer, but the remaining image will be brown and rather dirty in appearance.

Rescuing Thin Shots

Weak images are intensified in a solution consisting of five ounces of Stock No. 5 with an equal quantity of



Still from the Blackheath Film Club's Production, "Peace at Any Price."

water, acidified with hydrochloric acid (commercial pure). The solution should be just sufficiently acidified to bleach the image: one drachm of the acid is usually enough, but if the local water is very alkaline the quantity may be increased.

After the shot has been bleached through to the back it is washed thoroughly and the last traces of yellow stain removed by dipping in the clearing solution. After a rinse it is blackened in a solution consisting of four ounces of Stock No. 8, six ounces of water and one drachm by measure of dry amidol. This process may be repeated if the intensification is insufficient.

Before entering on the subject of special effects in processing it is advisable to enter a *caveat*. By juggling with exposure and first development it is possible to obtain extreme results, but these can be justified only by a "powerful" subject. Just how far to go is a matter of taste and therefore the reader is urged not to accept the suggestions that follow as being absolutely final—they are intended only to show him how he can apply first principles to reach his own ends.

Emotional Suggestion

Primarily the expression of mood depends on subject, angle of view and tempo. These aspects are adequately treated elsewhere but it is here suggested that refinements

of photography materially contribute to the emotional content of a sequence. In proof, one need cite only the work of the still photographer who, though bereft of action and rhythm, contrives by tone and contrast to imbue a picture with the feeling aroused in him by the original scene.

Gradation in the reproduction is primarily governed by the contrast in the original scene. Compensated development is normally used to ensure that film-gradation shall be the same as subject-gradation, but if the cameraman desires to add an effect of lightness and delicacy, he will make the contrast in his film less steep than that in the original and so secure a "high-key" effect. In compensated processing an increase in the proportion of the solvent gives gentler contrast.

If, however, gradation is thus flattened it becomes necessary to obtain detail in shadows which, in normal contrast, would be massed together as "black." To get detail in these shadows the exposure must be increased beyond the minimum. High-key effects from subjects of normal contrast depend therefore on increased exposure and increased proportion of solvent.

The converse, however, does not necessarily apply. Low-key pictures from subjects of normal contrast are frequently found to be built up of flattened gradation combined with grey high-lights instead of white: these are achieved by increased exposure, a slight excess of solvent and shortened first development, i.e., a lower Watkins factor.

Summary

The following summarises the most usual forms of control:—

(a) *Subjects of normal contrast.*

(i) High-key effects: expose at one stop larger than normal, double the normal quantity of solvent, normal Watkins factor.

(ii) Low-key effects: expose at one stop larger than normal, increase proportion of solvent by one-half, reduce Watkins factor by one-fifth (e.g., from 35 to 28).

(b) *Subjects of flat contrast:*

To increase sparkle: give normal exposure, reduce solvent by one-third, increase normal Watkins factor by one-eighth.

(c) *Subjects of hard contrast:*

To avoid heavy shadows: expose at one-and-a-half stops larger than normal, double quantity of solvent and use normal Watkins factor.

The subject-contrast is, of course, the contrast as seen by the lens through any filter that may be used. The change in contrast due to the use of a filter depends on the colours of the scene and must be judged at the time of exposure.

In this series of articles the writer has endeavoured to put at the disposal of readers his experience in the dark-room. An ounce of practice, however, is still worth more than a ton—or several tons—of precept, and the amateur who spends two evenings in systematic experiment on short strips of film, will have such an accession of confidence as will lead him to heights of self-expression of which he has never dreamed.



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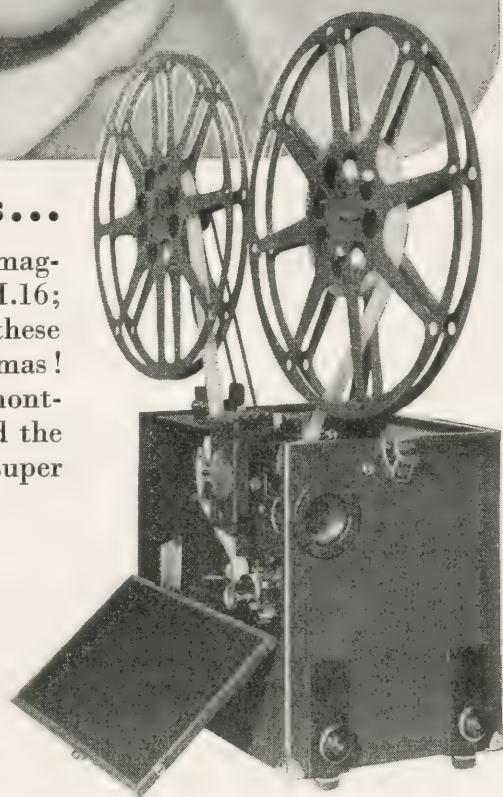
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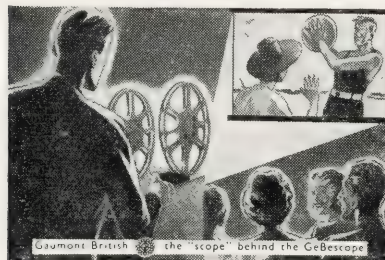
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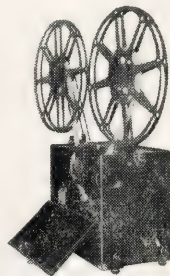
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The SCHUFFTAN

This is the fourth in the series dealing with set construction for amateurs. In the first three articles advice has been given on constructing simple sets, increasing apparent size, designing sets to enhance atmosphere and economy in set construction.

By G. BRIAN HERBERT, B.A., A.R.I.B.A.

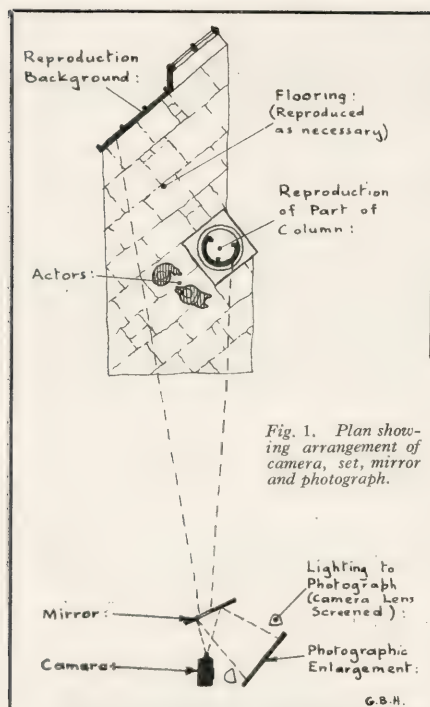


Fig. 1. Plan showing arrangement of camera, set, mirror and photograph.

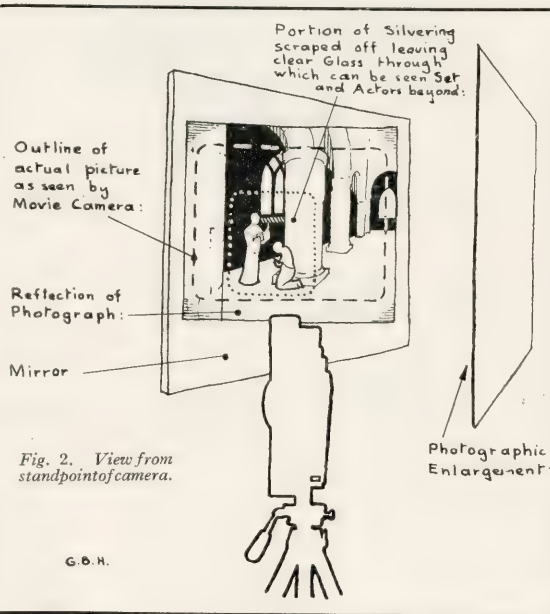


Fig. 2. View from standpoint of camera.

MENTION of mirrors in connection with cheating the camera, last month, brings us to another method whereby the effect of particularly large sets can be created in a comparatively small studio space—a method amateur societies might adopt with great success.

This is the Schufftan Process and, although its use involves a certain amount of painstaking skill, results should fully be worth the extra care.

We will suppose the story being filmed calls for a sequence in some large building such as a church. It may not be practical to take your actors and equipment into a neighbouring church, or, on the other hand, churches available to you may not be suitable for your purpose. To overcome these difficulties by the Schufftan Process you will first need a still photograph of the particular church interior you have decided to use.

Camera Position

The photograph should be clear and sharp and the camera should be placed in the position that your movie camera would have occupied had you been shooting the L.S. on the spot. A reversed enlargement of the resultant photograph is then obtained, the size of this depending on the depth of your pocket, no doubt, but the bigger the enlargement the better. You will also need a good mirror of some convenient size—say 2 ft. wide—from which any wood backing it may have should be removed.

The final requirement is a small set, erected in your studio, reproducing that portion of the church interior in which your action is supposed to be situated. Measurements can be made on the spot when the still photograph is being taken and the still itself can be used for reference

when constructing in the studio the walls or portions of columns or whatever may be necessary. Needless to say, the simpler the portion of the building chosen to be reproduced the more convincing the result will probably be.

The movie camera is then set up the same distance from this reproduction set as the still camera was from the original, and in a relative position. Between the camera and the set the mirror is fixed, 2 ft. or so in front of the lens, so that the camera can see nothing other than the reflection of the enlarged photograph which is itself fixed to one side of the camera. Arrange the positions to suit your

convenience, but the nearer the mirror is at right angles to the direction of the shot, the less likelihood there will be of a "ghost" image in the mirror due to a second reflection off the polished face of the glass.

Now comes the tricky part: a portion of the silvering at the back of the mirror is carefully scraped away to reveal the reproduction set through the now clear portion of the glass. By careful adjustment of the positions of the mirror and photograph the set should fit exactly into place in that portion of the photograph's reflection now missing. Care must be taken to ensure that the limits of the set are not revealed, and you will be wise to leave yourself plenty of margin. The exposed edge of the silvering itself will be quite out of focus.

Big Enlargement Desirable

Your actors enact their piece, keeping to the set, the size of which depends on the range of action necessary. The camera is focussed for the characters, which will tend to take the sharpness off the edges of objects in the still photograph, so you will see why the enlargement should be as big as possible. The smaller it is the harder it will be to focus both the set and enlargement at the same time.

Lighting of the set must correspond with conditions of lighting in the photograph—from the same directions and angles. Methods of setting-up and arranging for the coincidence of the set with the missing part of the

PROCESS for Amateurs

reflection will vary with different cameras, but those that are fitted with a viewfinder enabling you to see straight through the actual film will be the simplest to use.

If this explanation has been difficult to follow the accompanying sketches will help to explain things. Figs. 1 and 2 show a plan of the set-up and the resultant picture seen from the camera's standpoint. As the set for this particular scene would require the building of a portion of a free-standing column in addition to the background, it might perhaps be considered rather complicated, in which case Figs. 3 and 4 show another set-up which, though not quite so effective, is certainly simpler to carry out, particularly so should the background wall be a plain plastered one and the floor also plain and simple.

It would be possible in certain circumstances to have the characters nearer the camera and so avoid showing their feet. No floor need then be reproduced, the simple walling behind being all that would be necessary. The effect of this would be similar to a scene in which back-projection was used and, professionally, that would be the simpler method of carrying out such a scene, but, of course, practically impossible for amateurs.

Excellent Vistas

I have used a church to illustrate my remarks on account of the excellent vistas obtainable therein, but since the whole process is really much simpler than it sounds it can be used for scenes in airplane hangars, museums, auditoria, in fact any large place normally considered outside the amateur's set-building range.

The only limiting factor is that everything in the resultant picture, except that portion occupied by the set, can contain no movement, but for extra realism it would be possible and quite amusing with a suitable subject to introduce into the "still" portion such details as flashing electric signs, by piercing small holes or narrow slits in the photograph and switching on and off a light or lights placed immediately behind the photograph, which, apart from the slits, should be rendered quite opaque by mounting on thick card beforehand.

I have already referred briefly to the use of models, but before discussing these in more detail we must consider the question of relative dimensions, or scale, because this is the connecting link between models and sets. Let us suppose you are looking at a diagrammatic representation of some simple object such as a cube. If this cube is shown quite alone you have no means of telling the true size of the object it represents.

It may be a full sized picture of a child's building block; it may be a reduced picture of a large block of stone;

or it may be an enlarged picture of a lump of sugar. The point of view may give you an indication, but even in the case of the large block of stone you might be supposed to be looking down on it from a builders' scaffolding so that you are no nearer an answer.

If, however, some other object that you can recognise immediately is shown alongside the cube then you have something to work on. This second object might be a cup and saucer, which will at once tell you that the cube represents a lump of sugar. The rather remote possibility of the cup and saucer itself being an enormous one used

The illustrations on this page show a less ambitious arrangement of the same set, the pillar having been removed.

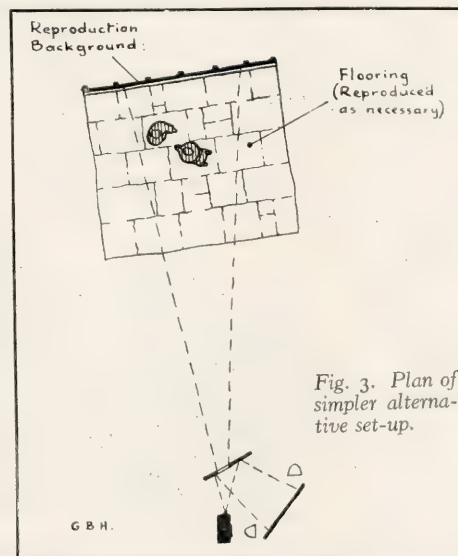


Fig. 3. Plan of simpler alternative set-up.

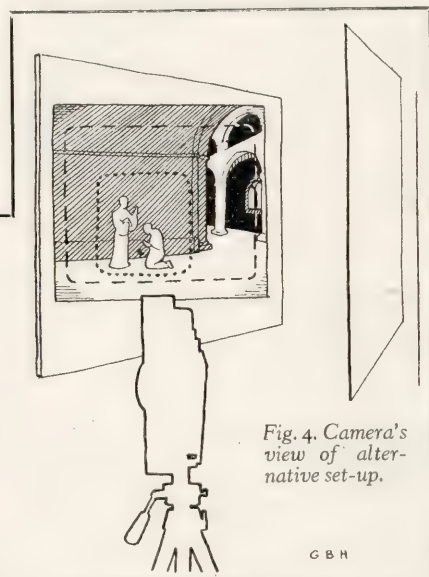


Fig. 4. Camera's view of alternative set-up.

for advertising purposes can be ruled out unless there is yet another object telling you that that is indeed the case. In other words, the only way the eye can determine the true size

of any pictured object is by comparing it with some standard object also in the picture—a human figure if possible, but failing that some common everyday object that is immediately recognisable.

From this it follows that in a film, which necessarily consists of nothing but pictures, by supplying a false standard the eye of the onlooker is cheated and he is forced to accept false facts, his degree of acceptance being entirely determined by the degree of apparent reality of these false facts. Thus, a slightly under-sized character can be given more heroic proportions if doors, chairs, and tables are slightly less than normal size, the players chosen to appear with him being themselves small in stature; and I think I am right in saying that perhaps one of the most noteworthy examples of this was the late Rudolph Valentino.

If small furniture can make a man look big then this would appear to be a contradiction of what I have just

(Continued on page 477)

THE CINECAM AND MINICAM SPECIALISTS

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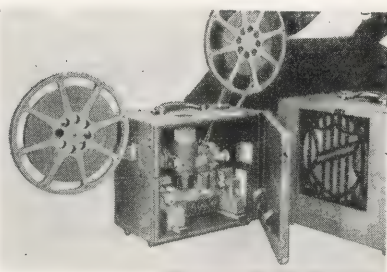
BUY A SILENT OR TALKIE FILM PRODUCTION FOR YOUR FRIEND'S CHRISTMAS GIFT

It's the most appreciable thing you could do for anyone who owns a projector. We have a wonderful selection of films for sale for all sizes of silent and sound projectors. Send now for details.

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How they'd love to project it. It would be the next best thing to actually seeing yourself and maybe your kiddies in the life. Get our quotation—the terms are quite moderate.

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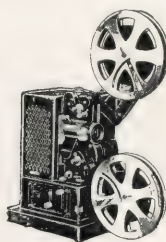
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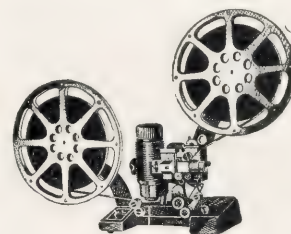
127, NEW BOND STREET, LONDON, W.1

Also Wallace Heaton, Ltd., 47, Berkeley Street, W.1., 43, Kensington High Street, W.8., 1a, Avery Row, W.1



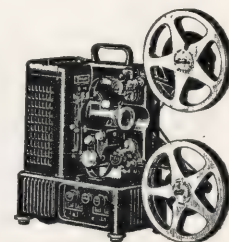
SIEMENS SIXTEEN-9

Takes 9.5 and 16mm. films. Has 200 watt lamp, speeds 12 to 28 pictures per sec., motor rewind. Single picture device. Self-contained resistance. You can't go wrong in choosing Siemens. Cash price £59 10 0 24 monthly payments of 53/8



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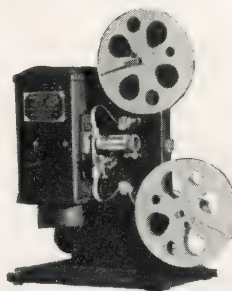
1,600ft. film capacity; low centre of gravity; two-way tilt; manual framer; fast power rewind; reverse and still device; pilot light, etc. Fitted with standard 2in. f/1.6 lens. Complete in strong carrying-case. Cash price £63 0 0 24 monthly payments of 56/6



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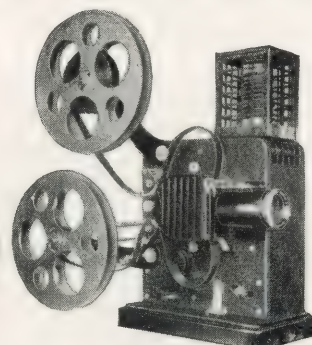
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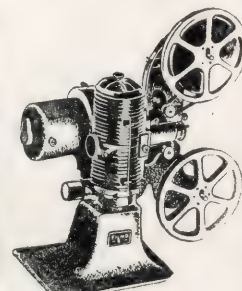
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Has most efficient direct lighting system with 400 watt lamp and f/1.6 lens. Flicker is banished by 11-1 shutter and shutter movement. Automatic rewind. 200ft. film capacity. Cash price £41 0 0 24 monthly payments of 36/10

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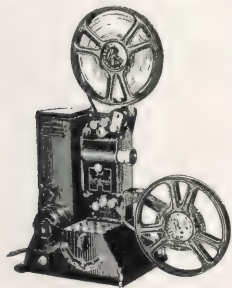
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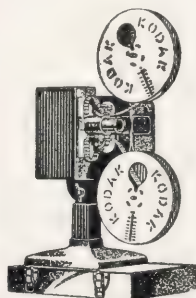
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IN COMFORT—AND BRITAIN'S BEST FILM LIBRARY

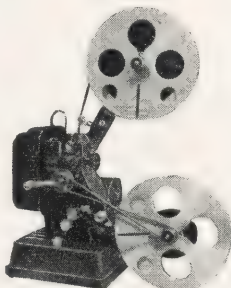
Call and see or hear them at the demonstration theatres of our branches. Come as early as you can and avoid the hectic rush of the last fortnight before Christmas. You can have your projector on our 2 year payment plan—the first payment secures any instrument. No harsh formalities. Easy payment form sent on request.



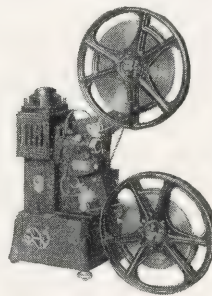
9.5mm. PATHESCOPE "H"
Takes 60ft., 200ft. and 300ft. reels. For all A.C. mains. Motor driven, sprocket fed; steady, correctly centred pictures. 100 watt lamp, semi-automatic shutter. Cash price £10 10 0
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With 300 watt lamp. Operation is quiet, flickerless, cool—and simple. Models supplied for either A.C. or A.C./D.C. circuits. With 1 1/2 in. f/2 lens. Cash price £25 0 0
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NEW DEKKO PROJECTOR
Dekko's 1939 contribution to more efficient and less expensive 9.5 mm. Home Movies is this Motor Driven (A.C. or D.C.) Projector with Sprocket Mechanism, Power Rewind, 300 ft. Capacity, Spiral Gears, Bronze Bearings, Perfect Definition, Brilliant Flickerless Projection. £17 17 6
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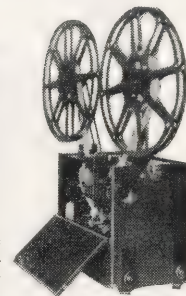


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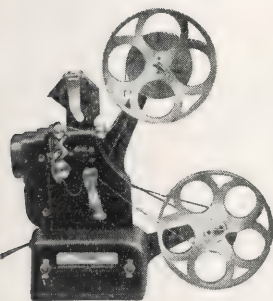
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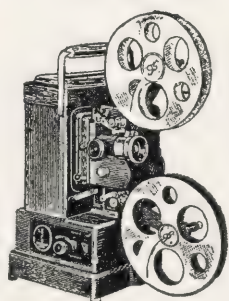


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All the latest Gaumont-British stars can be seen and heard on this machine.

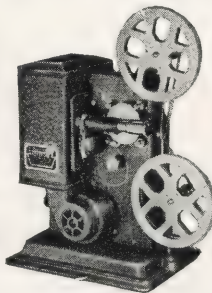
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9.5mm. CORONET
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For both 9.5 and 16mm. films.
Entirely gear driven. With Dallmeyer 2 in. projection lens, including all accessories to project both sizes of film, and 110 volt 500 watt lamp. Cash price £45 0 0
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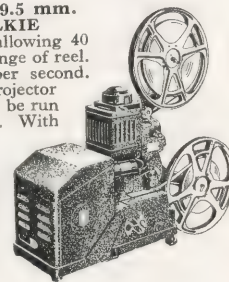
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Projecting 8mm. Film

This is the eighth (and last) of the series designed to explain the technique of 8mm. film production and to indicate to what extent it differs from that of the other gauges. The first two articles (May and June issues) dealt with shooting. The other articles have dealt with exposing colour and monochrome stock (July), editing (August), titling (September), titling with positive film (October), and projection (November).

By ERIC F. IMPEY

IF 8mm. film remains stationary in the gate of the projector with the full heat of the lamp falling upon it, the acetate film base will blister badly with the result that the frame will have to be cut out. Although modern projectors use lamps of considerably higher wattage than was formerly the case, this particular trouble no longer appears to be prevalent, but since cases obviously occur sometimes a few words will not be amiss. The trouble usually made apparent when starting off a reel of film—when the lamp was lit up the motor was not turning fast enough to overcome the initial inertia of the mechanism so that the film remained fast in the gate.

Blistering

That this was undoubtedly the cause of the trouble in most cases was proved by the fact that, in the early days of 8mm. work, the leaders of library films were almost unfailingly blistered and the fact that this is no longer the case seems to show that for the most part the difficulty has disappeared. Nevertheless, it is still of consequence, for blistering can be so bad as to hold the film fast in the gate even when the motor does commence to drive. This, of course, is an extreme instance, but if it takes place will result in (1) bad blistering and (2) torn perforations, so that quite a considerable length of film may have to be removed.

Owing to the obvious danger from heat I have never made it a practice to project "stills" and I think that you will find it advisable to follow suit. There seems to me to be no point in running the risk of damage.

High powered machines vary very considerably in design but Messrs. Bell & Howell recommend in the case of the 500 watt Filmo 8 that the machine should never be run at less than 16 frames per second for fear of damage to the film, so that you can see for yourselves that there is a risk.

Damage from mechanical fault in the projector could arise from innumerable causes, but fortunately the probable causes of damage are few and can be guarded against. Obviously, the most likely portions of the machine to cause injury to the film are those parts over or through which the film passes and for this reason you should always clean the gate carefully and also note that there are no harsh rubbing contacts touching the actual film frame round the sprocket guides.

Deposits of Emulsion on Gate

Hard deposits of emulsion on the gate should be removed very carefully with a match stick (nothing harder, for fear of damaging the surface of the metal) and then the whole thing polished with chamois leather or soft cloth. In the latter case take care not to leave hairs on the gate. When cleaning the gate always clean the projection aperture, as hairs and dirt always tend to gravitate towards that point and you know how bad this unwanted "vegetation" looks when projected upon the screen.

The sprockets are not a common cause of trouble, but with the film guides should always be cleaned carefully and kept free of oil. Do not overlook the lower sprocket and guides for if there should happen to be a defect there, you could damage the entire length of film and not know of it until subsequent projection.

From the purely mechanical aspect there is no difference between the projection of black and white films and Kodachrome, but in practice, owing to the very tender emulsion of the colour film, you will find it advisable

(Continued on page 473)



A detail shot of fallen leaves can be just as effective in suggesting the fall of the year as a number of shots expressive of autumn and winter. Note how the shadow of the chain assists the composition.

CLOSE-UPS *with a Fixed Focus* Camera

The owner of the inexpensive fixed focus camera need not let his films suffer through lack of bold close-ups. The close-up is essential to a film. The ingenious method described below will enable you to secure them.

By GEORGE A. ROSS

THE user of the fixed focus camera sooner or later discovers that his films require titles and large close-ups which must be filmed at closer quarters than 10 feet, the usual minimum distance permissible with these cameras at full aperture. He therefore pays a visit to the local sixpenny store and arrives home with a varying assortment of spectacle lenses, having read that these are quite suitable.

Now in the past this advice has been perfectly correct but with the more modern cameras the makers have realised the value of a good lens hood and have accordingly provided one on the lens. Consequently to use spectacle lenses will almost certainly lead to trouble. To use a spectacle lens as a supplementary lens it must be placed as close to the front glass of the camera lens as possible so that only the very centre portion is in use, otherwise the resulting picture will be sharp in the middle and fuzzy all round the edges. If anyone doubts this I suggest they try it with the spectacle lens a quarter of an inch, say, away from the usual 20mm. fixed focus lens.

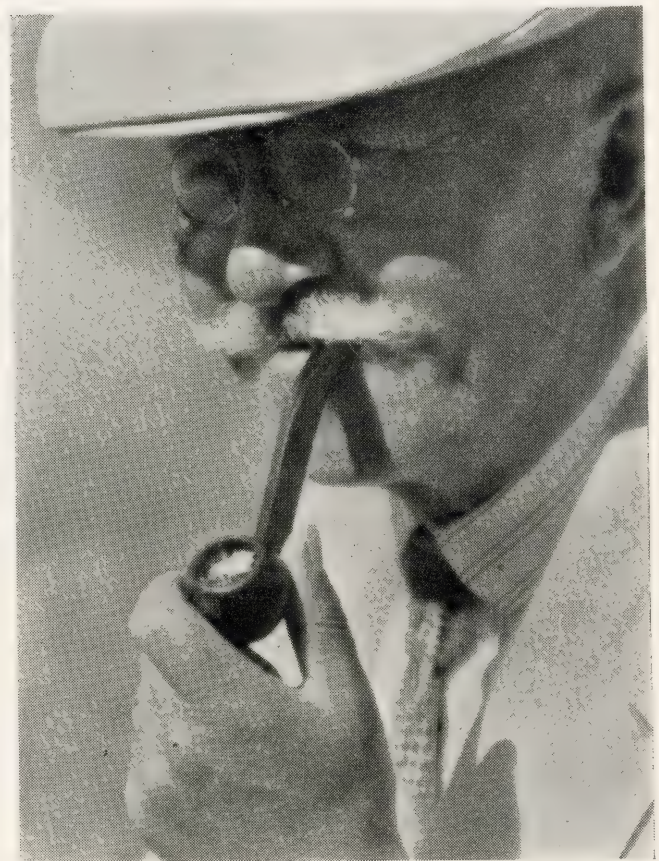
What Shall He Do ?

The question arises, what is the "fixed focus" user to do? I suggest that if you have a camera on which the lens is an integral part, buy the supplementary lenses designed for use with that camera. If you have a camera on which the lens is interchangeable and can be screwed out of its mount you are in a much more favourable position and can overcome the difficulty very easily and cheaply.

I have just produced a film of 250 feet in which the longest camera distance was 3 feet; it was made with a Dekko camera with a Taylor Taylor Hobson fixed focus lens. The front glass on this lens is nearly half an inch behind the front edge of the hood so that it is quite hopeless to use a spectacle lens as a supplementary.

I could not afford a battery of special lenses to suit my camera so made up a series of paper washers which were placed between the lens and the mounting on the camera, a different thickness being used for each camera distance. To arrive at the correct thickness required I naturally resorted to the focussing method on objects placed at predetermined distances, but I found that this was not nearly accurate enough as may be appreciated if you examine the accompanying table of thicknesses.

Calculation was next resorted to and a set of washers produced which have proved entirely satisfactory in use. I give particulars of these but would point out that they are for use with the Dekko camera, T.T.H.



f/2.5 lens of 23mm. focus, and washers for other lenses must be worked out from the data given.

On this particular camera the lens is focussed for a distance of 15 feet; if, therefore, we use the formula

$$\frac{1}{\text{focus of lens}} = \frac{1}{\text{distance of lens to object}} + \frac{1}{\text{distance of lens to film}}$$

we can arrive at the distance of lens to film for any camera distance. For the examples quoted this works out as follows:—

x = distance of lens to film.
23mm. = .91 inches = focus of lens.
15 feet = 180 inches = distance of lens to object.
Therefore

$$\begin{array}{r} \frac{1}{.91} = \frac{1}{180} + \frac{1}{x} \\ \frac{1}{.91} - \frac{1}{180} = \frac{1}{x} \\ \frac{1}{.91} - \frac{1}{180} = \frac{1}{x} \end{array}$$

Therefore X equals .914 inches. This is the distance of the focal point of the lens to the film as fixed on the camera. Hence, if we make the above calculation,

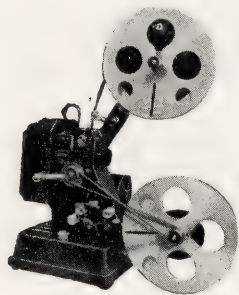
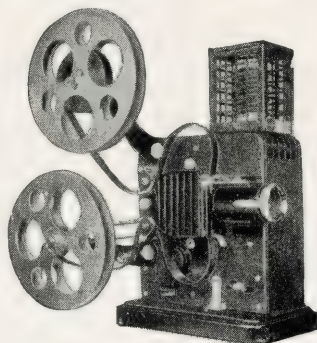
(Continued on page 477)

Make it a 'Movie' Xmas!

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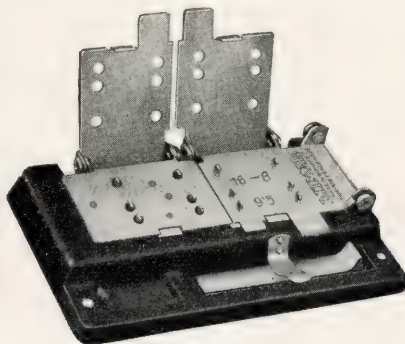
The NEW DITMAR SPLICER 22/6 COMPLETE

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Supplied with loose scraper and arrangement for attaching to base-board or rewiner.

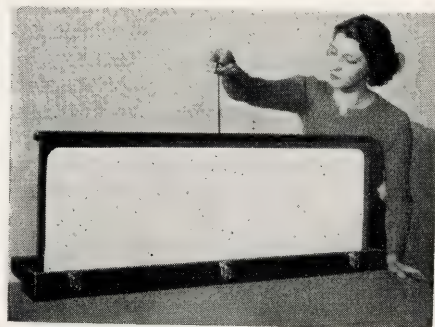


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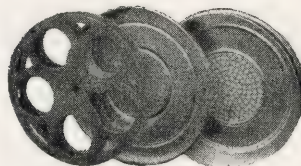
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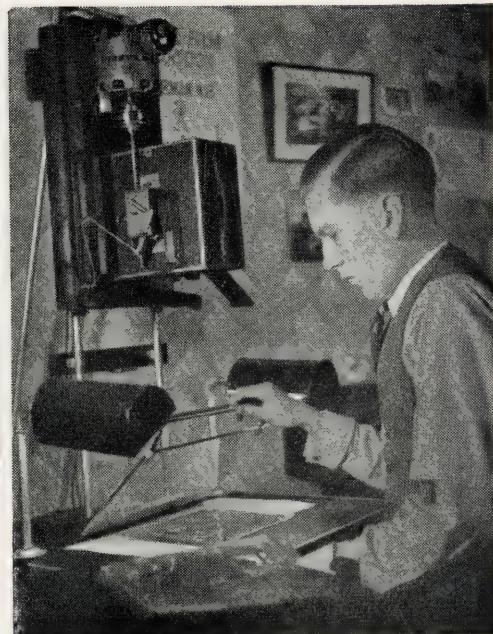
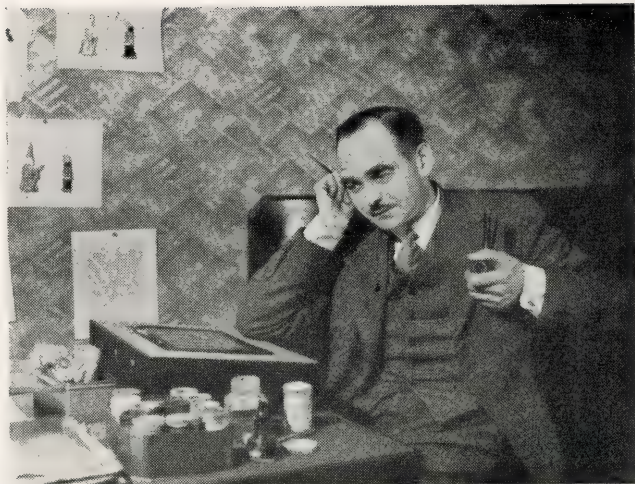
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Left, the artist, Mr. S. V. Heighley, contemplates one of the 4,000 paintings required for "Invisible Moments." Right, Mr. J. R. F. Stewart photographing one of the scenes on colour stock.



How We Made a Colour Cartoon

By J. R. F. STEWART

IT has been truly said by many wise men that one of the greatest blessings bestowed upon the human race is the inability to see into the future. Certainly, if I had been granted this power when I first met the Artist I should have hesitated much more than I did before agreeing to photograph his drawings and produce for him a colour animated cartoon.

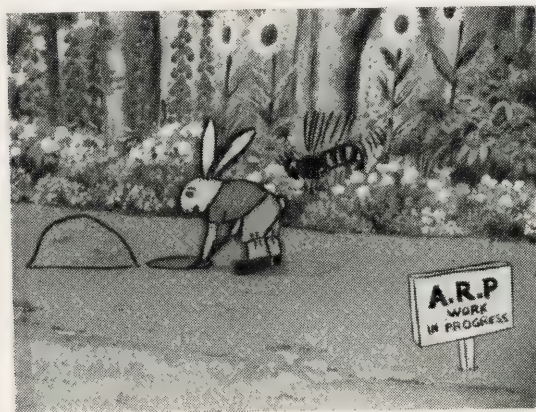
As it was I put up quite a creditable resistance. "Do you realise," I told him, "that every sixteen pictures you draw will last only one second on the screen?" "That's all right, I've got plenty of spare time," he replied. "You will need about 4,000 sheets of celluloid to make a film lasting only five or six minutes," I explained. He smiled. "I have 500 waiting to be drawn on and more ordered."

He was obviously determined so I gave in. That was a year ago. Since then both the Artist and myself have been working steadily on the 16mm. colour cartoon,

"Invisible Moments," introducing Nixie, a new cartoon character.

Now not many *Amateur Cine World* readers will want to make cartoons, but there are many interesting problems encountered in this work, some of which also occur in ordinary filming and I feel that some details of how "Invisible Moments" is being made may interest most cine enthusiasts.

Obviously the first requirement for photographing a cartoon is a suitable camera. In this case the drawings were being filmed in colour on Kodachrome and it was found by tests that $\frac{1}{24}$ th sec. at $f/7$ gave correct exposure, the illumination consisting of two Photoflood lamps each 12" away. It should be pointed out to anyone who considers doing serious cartoon work that it is almost a necessity to have a camera specially for this purpose and not to use an instrument which is also required for ordinary filming.



Hand-Cranked Camera

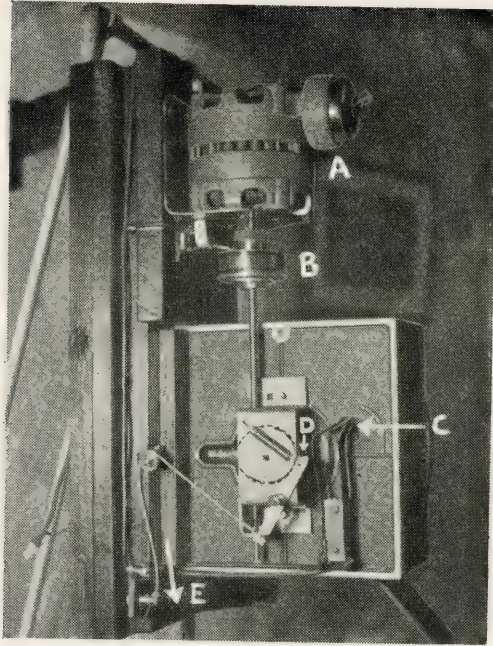
Accordingly an old type hand-cranked 16mm. camera was obtained, actually a Kodak Model A. Any hand-driven 9.5mm., 16mm. or 35mm. camera would, however, be equally suitable. The camera was mounted vertically on the lower half of a board 1' wide by 1' 6" high, while above this was fixed a synchronous electric motor of $\frac{1}{25}$ th horse power. ("A" in the photograph). The properties of this type of motor are that the speed is constant (in this case 1,500 revs. per minute) and that no interference is caused with the wireless.

Connected to the motor shaft is a magnetic clutch (B). Ordinarily the motor runs free and the shaft connected to the camera mechanism is stationary. When, however, the clutch is energised (from a 6 volt battery or from the mains via a transformer) the motor and camera

(Continued on next page)

Nixie, one of the characters in the cartoon, "Invisible Moments."

How We Made A Colour Cartoon



(Continued from previous page)

The camera used to photograph the cartoon. It is described in this article.

shaft are connected magnetically together. At the other end of the camera shaft is an ordinary worm and gear wheel drive into the camera itself. The gear wheel actually took the place of the handle for cranking, and on the same shaft as this is a brass wheel with eight slots. (The original hand crank exposed eight pictures per turn). This slotted wheel is marked by a dotted line in the photograph as it is actually hidden from view.

A latch is arranged to fit into each slot in turn (D). When the cord at (E) is given a sharp pull, this latch is removed from the slot and at the same time the contacts at (C) complete an electrical circuit and energise the magnetic clutch. The camera shaft is now joined magnetically to the motor and commences to revolve, but only until the next slot on the slotted wheel comes into position at (D), when the latch, pulled by a spring, falls into place, the clutch circuit is broken at (C) and the motor ceases to drive.

One picture has now been taken, as the shaft which originally held the handle for hand cranking has made one-eighth of a turn and the gearing of the worm and

gear wheel is so arranged that this happens in $\frac{1}{8}$ th second. As the camera shutter has an open segment of only a third, the effective exposure is $\frac{1}{24}$ th second, which is what is required. We now have a suitable piece of apparatus for cartoon work, i.e., a camera which will expose one frame at a time, giving each one an equal exposure.

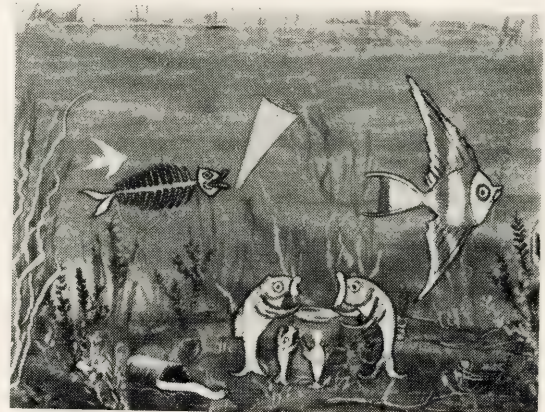
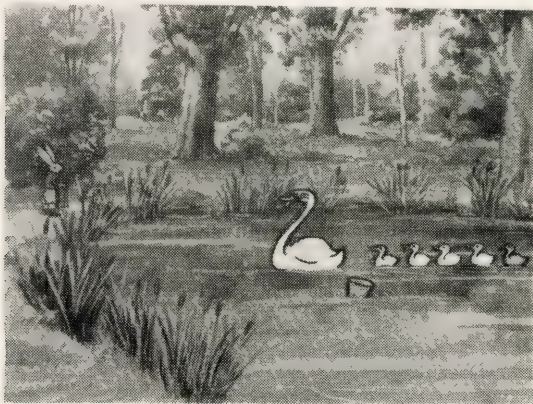
It will be seen from the other photograph of myself at work that the drawings are filmed under a piece of thick glass, which keeps them flat and cuts out stray reflections from the lights. Incidentally, after lifting this piece of glass up and down many hundreds of times an hour I have added a new complaint to medical science. It could, I think, be called "animator's arm."

The Artist's Equipment

The provision of equipment for the artist was rather more simple. The principal item was a small desk with a sloping glass top, illuminated from beneath by a 60 watt pearl lamp. The artist is gazing very thoughtfully at this desk in the photograph. Maybe he is dreaming of the day when he completes the 4,000th drawing.

When producing these celluloid drawings a thin black outline of the figures required is first painted on. The sheet (measuring 10" x 8") is then turned over and the colouring of the figures done on the opposite side to the outline. Two or three sheets of celluloid are often photographed together, each sheet containing a different action and all sheets are, of course, placed on top of a coloured scenic background, which in some cases may be many feet long, as it may have to move past the field of view if the character starts to walk or run. The celluloid sheets, which are non-inflammable, have two holes punched along the top which fit over studs on the animator and the artist's desk, thus keeping the drawings in register.

(Continued on page 474)



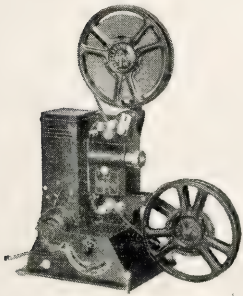
The 'invisibility mixture' dropped by Nixie into the pond gets to work on the fish. (Frames from the 16mm. colour cartoon, "Invisible Moments.")

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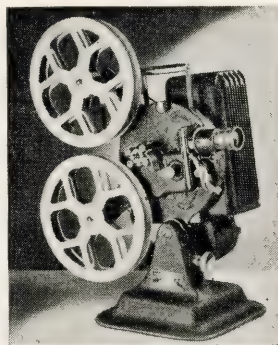
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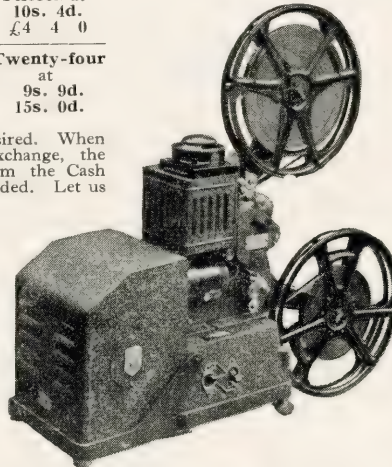


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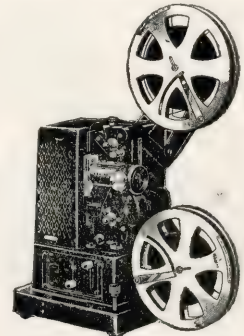
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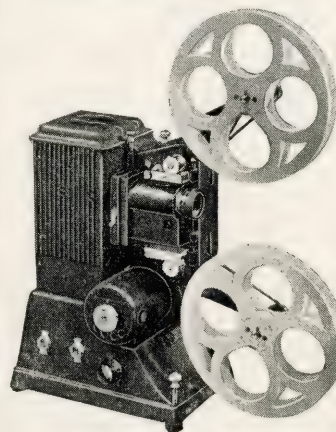


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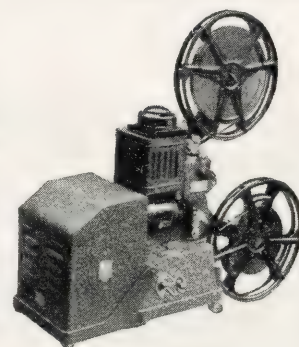
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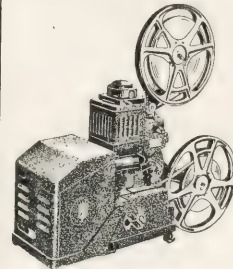
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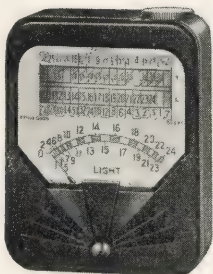
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Printing Short Lengths in the Camera

By

L. A. NOTCUTT, D.I.C.

The first two articles in this series (Oct. and Nov. issues) dealt with choosing the equipment and getting the right exposure. For the past three years Major Notcutt has been engaged in making films on a professional scale with 16 mm. apparatus. This series is based on his experiences.

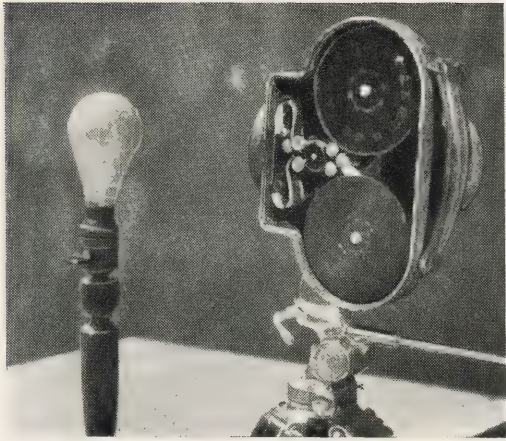


Fig. 1. Positive film is loaded under an orange light into the camera, the lens of which is removed.

IN last month's article I dealt with points about exposure and recommended you to carry out a systematic test with 50 feet of film, drawing conclusions from this test which would guide you for the future by teaching you how many stops larger or smaller to use than that indicated by your electric exposure meter for different types of subject and the result you wanted.

I must warn you, however, not to put complete faith in the rules you will have thus evolved until you have confirmed them as the result of a second test. For this you also need a fifty foot spool of film and in addition to repeating your previous test (but only by giving what you consider to be the correct exposure for each subject) you can add other subjects and also carry out two other important tests.

A Useful Test

First, a test with each lens you possess in turn: move the camera nearer or further away so that the subject will appear the same relative size on the screen and then make a set of comparative exposures, but only a few inches of film need be exposed for each shot. The point of this is that lenses vary considerably in regard to their light passing ability and although $f/8$ should give the same results on all lenses, in practice it does not; in fact, I have one high-grade lens that I have to use at $f/4$ when with a standard one inch lens I only need $f/8$ to secure an identical result.

The second test is for colour reproduction and for this purpose you should purchase the Ilford pamphlet on *Pan-chromatism*. In it you will find a colour chart and you should photograph this in close-up at two or three different

exposures both with and without filter in different lights. You will then be able to study how different colours appear in black and white on your screen; this is dependant on the type of film and the filter you are using.

It is of importance because you will then know whether dresses worn by characters are suitable or not. With a red filter, for instance, you will find that blue appears dark and red light; with an orange filter, less so. With a yellow or green (medium) filter, colours are more or less correct, but the blue of the sky will be very pale.

Before leaving the subject of exposure there is one point often forgotten. It is a sound rule to open up one stop when changing from a medium shot to a close shot, the reason being that in the former you require high-light detail, whereas in the latter you require shadow detail. But you must not overlook the fact that on the screen these shots will not "match" well photographically. The appearance of complexion will

(Continued on next page)

Left, Fig. 2, wetting the surface of the printed film prior to developing.

Right, Fig. 3, frame used for developing longer lengths.



Printing

(Continued from previous page)

will have a standard of comparison. Note that it is very important to have the loop of the positive film rather smaller than that of the negative, otherwise the camera will tend to jam. If you find great difficulty in loading the two films in your camera in the dim light, you should splice on to the end of each film a length of five feet of opaque leader film (which your dealer will supply). You can then load your camera in a bright light, the opaque leader preventing the positive film from being exposed, exactly as in daylight loading with ordinary film.

Look for First Frame

When loaded, you close the camera and run off the film until—looking through the lens opening—you see the first frame of the negative. You then turn out the lights, except for the printing light, mount the camera, set the light the correct distance from the camera (seeing that the beam of light is well centred on to the lens opening) and finally print.

You do not need a formal dark-room for developing. You can do it anywhere where you will not be dis-

The movie-maker must be analytical in his approach, particularly if he shows how anything is made or done. This means that he should show the essential processes in close shot.

turbed. All you require is darkness, your illuminant being a 25 watt opal lamp which your electric dealer can supply. You must keep this well away from the positive film, but you can easily test with a few inches of unexposed positive film how near it is safe to bring it. If too near the film will quickly turn grey when developed. Unless you have an old table to work on you should put a sheet of American oilcloth on the table and an old dustsheet on the floor. You cannot then damage anything with the various solutions.

Developing Short Lengths

You had first better learn to develop film in lengths not exceeding three feet and you can do this as shown in Fig. 2. All you need is two whole plate developing dishes (one for water and one for hypo) and a quarter-plate dish for the developer. Use Johnson's M.Q. developer, which you mix up with water to make a single solution developer that keeps well. For hypo I recommend any of the acid-hardener hypos. The hardener is an advantage as it renders the film less liable to damage.

When you have printed your film you run it backwards and forwards, as shown in Fig. 2, in water for half a minute to wet the surface; you then develop it in the same way for about 4 minutes; and lastly, you 'fix' it for fifteen minutes in the hypo, but for this you need not run it backwards and forwards; you can lay it curled up in the dish as shown, being careful that no two places touch each other.



appreciably alter. Personally, I prefer to do all shots in one scene at the same exposure, except for long shots, big close-ups or when the camera angle is very materially changed, and I choose my exposure to suit a medium close-up. All shots then match well.

I have already mentioned that to obtain improved results it is essential that you should be able to do occasional processing of special shots for yourself and I will now describe how this can be done.

Printing is done in your camera, that is to say, the making of short lengths of positive film from your negative. Fig. 1 shows the method. A suitable length of positive film is loaded under an orange light into your camera simultaneously with the negative. You will find it needs a little practice to do this, for which purpose you can use any two old strips of film.

The lens is removed and illumination provided by means of a 60 watt electric lamp which has been covered over with silver paper (because it is opaque) except for one hole about $\frac{1}{4}$ in. diameter. (Durofix is specially suitable for fixing the silver paper as it is heat-proof. You can buy it at an ironmonger's). You will find that if this is stood about 4 inches from the camera you will get a good print from an average negative at normal camera speed. The light will be four times as great if it is only 2 inches away and only a quarter as great if stood eight inches away.

Number of Tests Necessary

You can cut strips of cardboard of different lengths to enable you to set the lamp at different exact points in reference to the camera, according to the density of the negative and the printing depth you require. You must, of course, replace the cover of the camera before printing.

You will have to make a number of tests before you get the best results and by printing a piece of negative which has already been well printed commercially, you

Short Lengths in the Camera

Next you must put the film in six successive changes of water, each time for five minutes; or you can use running water for the same period. Lastly, you sponge and dry the film. Buy two Agfa Viscose sponges and after wetting them, pull the film in between them, squeezing fairly hard. The object is to remove scum which otherwise shows up as black specks on the film; also, of course, the film dries much more quickly due to superfluous water being removed. Keep the sponges moist or they will become brittle. Dry the film by hanging it up in a dust-free, warm place, such as a cupboard that has been thoroughly vacuum cleaned.

Developing Longer Lengths

To develop longer lengths of film the method shown in Fig. 3 is simple and cheap. All you require is a piece of wood $8\frac{1}{2}$ ins. long by $6\frac{1}{2}$ ins. wide by $\frac{1}{2}$ in. thick. The two long edges are rounded off and along them are driven eleven nails at the top and ten nails at the bottom; one inch wide nails with about half an inch cut off the top will do. You can space them out by means of a piece of film which must fit slackly between each pair of nails. At either end a piece of plywood is nailed and these must be $1\frac{1}{4}$ ins. wide by about 5 to 6 ins. long. Their purpose is to keep the bottom of the piece of wood from making contact with the bottom of the whole-plate developing dish. Then give it one coat of cellulose paint or special laboratory sulphuric acid resisting paint of any colour.

You can wind up to rather more than eleven feet of film on this frame and secure the ends with drawing pins. The dull side of the film must be outwards. You must stretch it tightly when winding it on as it expands when wet and will then get too slack. All you have to do to develop is to lay this frame in the whole-plate dishes, using sufficient liquid to cover the top well, proceeding exactly as previously described. You will have to press the frame down into the liquid as it otherwise floats. Every half minute you lift it out of the developer, reverse it top to bottom and then replace it in the dish. You only need to do this occasionally in the hypo and when washing.

Drying the Film

When washing is finished you remove the drawing pin at the start and unwind the film into a basin: you then draw it through the sponges, but it will be advisable to wear a pair of chamois gloves so as to avoid touching the surface of the film with your fingers (which are inevitably slightly greasy). You dry it by hanging the film on a towel horse, arranging it so that only the glossy side touches the rails.

You can use your developer over again by freshening it with about one quarter of new developer. I find that one ounce of developer will do for about six feet of film

Comparatively high viewpoint emphasises the diminutiveness of the cat and makes an appealing picture.

used this way; but the developer, once it has been used, will not last more than one day as it gets too yellow, due to oxidation.

The hypo lasts longer and can be used for a long time if you freshen it a little each time. All the white in the film should disappear in less than five minutes; if it does not, the hypo needs strengthening considerably. The hypo will last longer if you give the film a quick rinse in water immediately after development before it goes into the hypo.

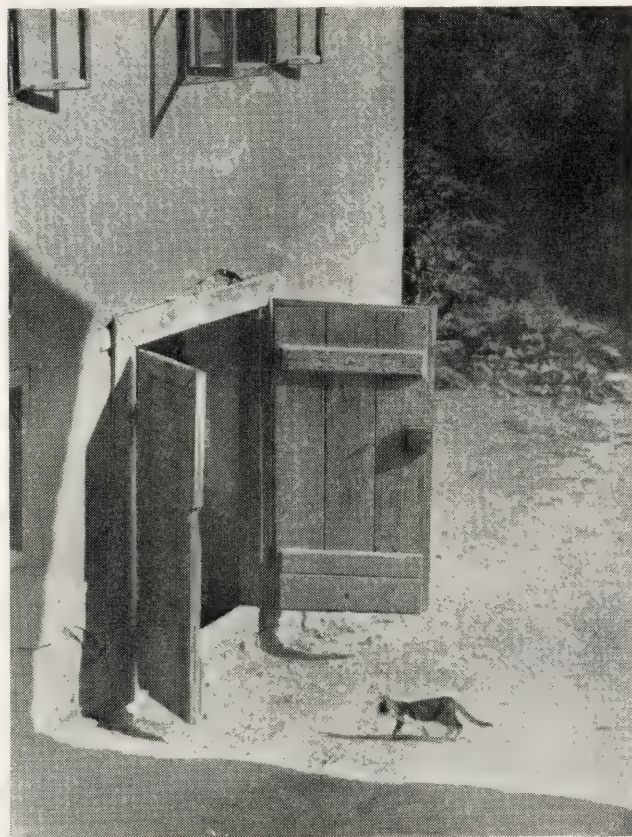
Develop to Limit

Avoid making the mistake of trying to alter the density of your print by giving it longer or shorter time in the developer. You must always develop your print to the limit and vary its density by the distance of the printer lamp (the nearer the darker, of course). You can find out the correct time of development by cutting off three inches of unexposed positive film and inserting half of it in the developer. Keep your amber lamp well away.

Watch the time and development carefully until you see a slight greying of the part in the developer as compared with the part out of it. Just when this grey commences (due to chemical fog) is the correct development time. The slight greying will be invisible in the finished film.

In the next article I shall be dealing with methods of improving a negative by means of this little processing outfit.

Despite the fact that this issue is almost double the size of the normal numbers, we regret that it has been necessary, owing to pressure of space, to hold over "Building the Model Airport" (third in the series "Amateur Reproductions of Studio Effects") and "A Simple Home-Made Printing Box."



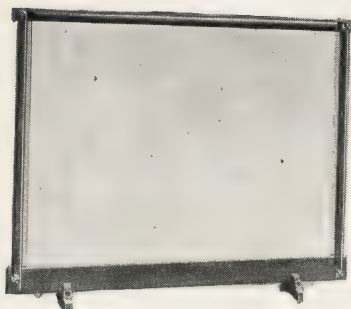
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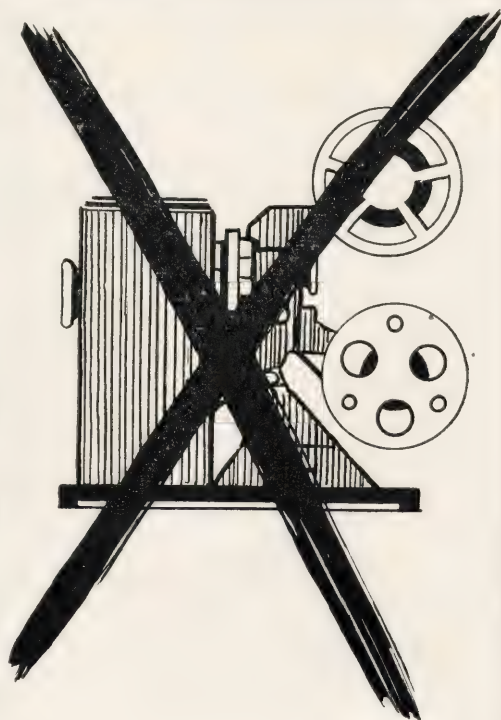
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No. 0	30 in. x 22 in. ...	£1 12 6	No. 5	6 ft. x 6 ft. ...	£6 15 0
„ 1	36 in. x 27 in. ...	£1 17 6	„ 6	7 ft. x 5 ft. 6 in. ...	£6 19 6
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The Adventures of John Evans

FOUR SCRIPTS
BASED ON
ONE PLOT



Gambler



The Plot

A SUNNY Sunday morning in Winter. John Evans takes his customary walk in the park. Rather puffed, he sits on a bench on which is a small boy who is minding his baby brother. Baby is in a perambulator. Genial John Evans undertakes to keep an eye on baby while small boy goes off to play. An hour or so passes. The boy does not return. John gets rather worried; he wants to get home. He gets up and wheels baby in the direction the boy took. As soon as he has gone, boy

returns, finds seat empty, and starts howling. Tells sympathetic passers-by that a man has run away with his baby brother.irate crowd collects. They catch sight of John and give chase. John loses his head and bolts, still pushing the perambulator. Then . . .

—Andrew Buchanan, Alex Strasser, Alfred Gordon Bennett and H. A. V. Bulleid each contribute a script, based on the above, in the following pages. Each supplies his own main title and ending.



1. Fade In: M.C.U. A patch of grass upon which we see the flat feet and bandy legs of a duck waddling along.
2. C.U. The flat feet of John Evans also waddling along a gravel path.
3. M.S. John Evans, a portly man of sixty, is waddling towards camera. Seats line the path of the park in which this action takes place. He looks at one upon which two nursemaids gossip—their prams taking up all available space. He shrugs his shoulders and ambles on.
4. L.S. Reverse angle. Evans now walks away from the camera. He looks down at a quacking duck.
5. M.C.U. The duck looking up at Evans.
6. M.S. Camera now at right angles to path. Facing lens is a seat, the sole occupant of which is a small boy reading a detective thriller. His foot is perched on the spring of a pram, which he rocks up and down as he reads.
7. C.U. Boy reading. He grows excited—chews his fingers—squirms about.

8. C.U. Boy's foot on pram spring. It rocks it more and more violently as he gets worked up by the thriller.
9. C.U. Baby in depths of pram being shaken by furious rocking. The hood of the pram is up and the child is invisible unless one peers into the depths.
10. M.S. The boy continues to jerk the pram absent-mindedly. Evans waddles into picture, looks at the boy and sits down on the seat, wiping his forehead with his handkerchief. The boy does not notice him.
11. C.U. Evans' hand feels for his watch, takes it out and we see it registers 10.15 a.m.
12. M.S. Looking down the length of seat. Evans puts his watch away, stares at boy and places a restraining hand on him to stop him rocking the pram so violently. The boy looks up, remembers himself and rocks the pram gently. Evans rises and peers into the pram.

Polite and Dignified

13. C.U. Baby in pram. Evans' face enters picture as he peers at the child, which is crying. Evans withdraws.
14. M.S. Camera facing seat. Evans resuming his seat. Boy now very polite and dignified. He rocks the pram with great care. As he does so he looks to his right.
15. L.S. A group of boys playing a game which seems to be a mixture of baseball, football and wrestling.
16. M.S. Continuation of Scene 14. Boy is still looking to his right. Then he turns and stares at the pram, resigns himself to minding the baby and tries to read.
17. M.S. The group of boys playing. We become more acquainted with them in this shot.
18. M.S. The seat, camera slightly to the right. Evans is browsing. Boy looks again towards his friends and then at Evans. An idea strikes him. He hesitates and then, touching Evans on the arm, says:
Title. "Excuse me, sir, but would you mind the pram for a few minutes while I go and see my friends?"

19. M.C.U. Evans turns with a start and in response to the boy's polite request and seeing his pleading look, nods agreement, looking away to the right as the boy points to his friends.

20. L.S. Camera behind group of boys, whose figures create an active foreground. In the distance we can see the seat. The boy rises and runs towards the group.

21. C.U. The seat. Evans draws the pram slightly nearer to him, rises, gapes at the baby, resumes his seat, hooks his umbrella handle to the pram and rocks it up and down gently.

Our Little Friend

22. M.S. Group of boys playing. Our little friend has now joined them.

23. C.U. Umbrella handle hooked to pram, being pulled up and down, more slowly each time.

24. M.S. Evans feels drowsy. He nods his head, falls forward and then jerks up again. In doing so he detaches the umbrella from the pram. His eyes are almost closed and he gropes blindly to hook up the pram again but the umbrella handle catches the branch of a bush by the side of the seat. He resumes the slow up and down movement.

25. C.U. Umbrella handle on branch of bush. It moves more and more slowly and then stops altogether.

26. M.S. The group of boys playing. Their game takes them further across the green.

27. M.C.U. The seat. Evans has fallen fast asleep. His hand is holding the umbrella hitched to the bush.

Fade Out
Fade In

28. M.C.U. Int. Camera low, looking up at a mantelpiece upon which we see an ancient clock registering noon, velvet frames of wedding groups and queer couples, two china dogs and at the extreme end, two slippers feet.

The Living Room

29. M.S. Int. The living-room of the boy's parents. The feet belong to his father, who is dozing in a chair by the fire. The boy's mother is looking at the clock and saying:

Title. "Wonder where that little wretch is—I told him not to be longer than half an hour!"

30. M.S. Int. Same as Scene 29. The mother, having spoken, fingers her neck nervously, looks at her dull husband and then out of the window.

31. M.S. Evans on the seat. He is still asleep. His hat has slipped over his eyes. The pram is in the same position.

32. L.S. The green upon which the group of boys played. It is empty now.

33. M.S. Int. Living room. The mother is now slipping on her coat and saying:

Title. "I'll slip into the park and find him—it's gone twelve."

34. M.S. Int. Living room. Reverse angle. This reveals the father, who is unable to stir up any enthusiasm and doesn't care what the time is. The mother exits hurriedly.

35. M.S. The group of boys in another part of the park. They are trying to create a human pyramid and our friend is near the top of the toppling structure.

36. M.C.U. The baby in the pram. Evans, in profile, still asleep.

37. M.S. The park gates. The mother runs into picture, looks round and exits past camera.

38. L.S. The path containing the seat upon which Evans is sleeping. We see the mother in the distance running towards camera. She spots her pram and rushes up to it.

39. M.S. Camera at right angles to path. Mother runs into picture, looks anxiously for the boy, dives into the pram, picks up the baby, rocks it in her arms and continues to look on every side for the boy. She does not notice Evans, who is snoring. She then walks away from the pram, looking to right and left and so goes out of picture.

40. C.U. Evans. He suddenly wakes up, grips his umbrella, tugs it furiously, sees it is attached to the branch, unhooks it, stares at the pram, looks round for the boy and takes out his watch. With a start he sees the time is now 12.15. We may all glimpse the time, but this is unimportant.

41. M.S. Another path. The mother carrying the baby hurries into picture, looking for the boy. She is getting more and more worried.

Guilty Step

42. M.S. The seat. Evans jumps up, pulls himself together and looks about for the boy. Then he stares at the pram, shakes his head and decides to leave it. He hesitates and then walks slowly away with a guilty step, looking furtively back at the pram. His conscience pricks him. He falters, turns back and pushes the pram slowly away in the direction the boy took. He is looking wildly about for the young culprit. He thus walks out of picture.

43. M.S. The group of boys. The human pyramid topples over and our friend is beneath all his companions. Perhaps this gives him memory a jog, for he suddenly disentangles himself, jumps up and runs out of picture.

44. M.S. A winding path. Evans wandering hopelessly along, pushing the pram and searching for the boy.

45. M.S. The seat. Now empty. Boy runs into picture, finds both the pram and man missing and begins to howl.]



46. M.S. A wooded corner of the park. Mother and baby enter picture. She looks frantically around. Then she spots an acquaintance on a seat. She runs up to her and says,

Title. "Oh, Mrs. Pickles, have you seen our Willie?"

47. M.S. Same as Scene 46. Mrs. Pickles looks up and nods her head blankly. She also peers at the baby and tickles its nose, which doesn't help matters.

Where Is Our Willie?

48. M.S. Same as Scene 45. The boy is howling louder than ever and his misery is attracting an ever-increasing crowd. At the moment he is being stared at by a very fat man, a very thin lady, four dogs and a nurse-maid. He is sobbing these words:

Title. "Some — man — has — has — stolen — my — ba — baby — brother — ooooooooooh!"

49. M.S. Same as Scene 48. The very thin lady tries to console the boy.

50. M.S. Another winding path. Round the bend comes Evans, trudging and panting, pushing the pram and looking behind all the bushes for the boy. He exits past camera.

51. L.S. The seat location. The group is now very large around the boy. In the distance, to the left, we see Evans emerge from a side path. In the semi-foreground the boy spots him and yells:

Title. "There he is—look—there he is!"

52. M.S. The faces of the crowd. All turn sharply and look in the direction of the boy's pointing finger. Then, in a flash, they all run out of the picture.

53. M.C.U. Path. Evans is waddling towards the camera pushing the pram and searching frantically for the boy. Suddenly he hears shouting and looks quickly to his right. Terror seizes him for he observes the boy followed by the crowd running towards him.

Pram Missing Now

54. M.S. The boy, followed by the crowd, rushing towards camera.

55. M.S. Path upon which Evans is walking. He has his back to camera. He bangs his hat on his head and bolts, pushing the pram wildly round a corner and disappears.

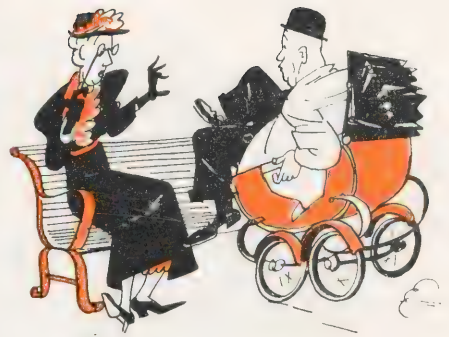
56. M.S. The original seat location. It is empty. No one is in sight. The mother rushes into the picture, rocking the baby agitatedly. Seeing the pram is now missing, she grows more excited than ever. She runs out of picture.

57. M.S. A circular path. Evans gallops into view, the pram is on two wheels as it rounds the bend. He dashes out of picture.

58. M.S. A contrasting bend in a path. The boy, followed by an enormous crowd, rush into view and past camera. The very fat man brings up the rear, followed by numerous dogs.

59. M.S. A path. Camera at right angles to it. Mother runs right past lens and out of picture from left to right.

60. M.S. The circular path seen in Scene 57. The legs of the very fat man are just disappearing round the corner, followed by the numerous dogs, when, from behind comes Evans and the pram, who has 'caught him up.' He hesitates and then runs on out of picture.



61. M.S. Camera low. Looking up at expanse of sky, mother runs into picture, searching right and left. The baby is crying. She dries its eyes, heaves a sigh and runs out of picture.

62. M.S. Camera elevated. It looks down on a semi-circular path. Evans tears into view, followed by the boy and the crowd. They surround him. He leans against the pram, exhausted. The very thin lady pushes to the front, dives into the pram and shrieks out:

Title. "The pram's empty—EMPTY!"

63. M.C.U. Faces of the crowd. Blank—amazed—startled.

64. C.U. The boy's face. He is terrified.

65. C.U. Evans, leaning against pram. He cannot believe it. He peers into the pram, sees it is empty and gapes at everybody.

Now Where's the Boy?

66. M.L.S. Crowd in semi-foreground, to the right of picture. Mother appears in distance, rushing towards the excited throng. Boy spots her and dives beneath pram.

67. M.S. Reverse angle. Crowd. Mother rushes into picture and cries out:

Title. "Oh, dear—what HAS happened? That's my pram—but where's my boy?"

68. M.S. Same as Scene 67. Crowd closing in on the mother, pleased the baby is there. The very thin lady says:

Title. "Is that the baby this old man stole?"

69. M.S. Same as Scene 68. Mother is now bewildered. She stares blankly from one to another and then at Evans, who cowers under her angry gaze. She moves forward and says:

Title. "Has anybody seen my boy?"

70. M.S. Camera elevated. The very fat man drags out the boy from beneath the pram and the mother pulls him to her. She shrieks out (no title) "What's all this—why did you leave the pram—who's that old man?"

71. C.U. The boy whimpers and does not reply.

72. M.C.U. The crowd turn to look at Evans, who is just about to slink away. They rush at him and accidentally push him into the pram, which rolls away.

73. M.S. The bush lined path, beyond the crowd. Pram bearing Evans perched in it with his legs sticking skywards, rolls past and comes to rest against a seat upon which a sedate lady is resting. She jumps up, terrified, raises her lorgnettes and shrieks out:

(Continued on page 458)



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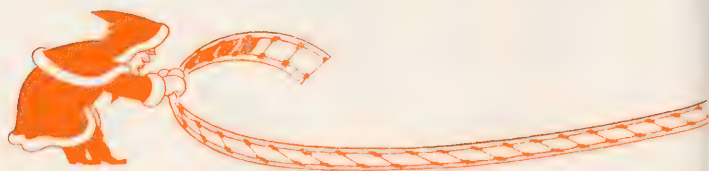
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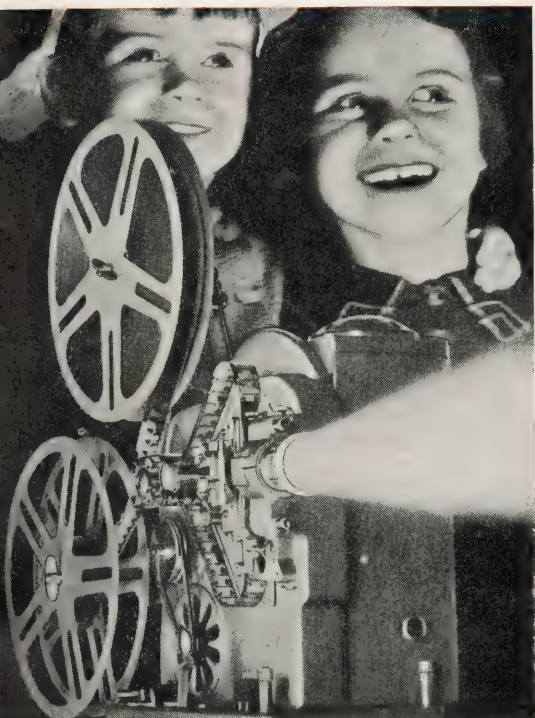
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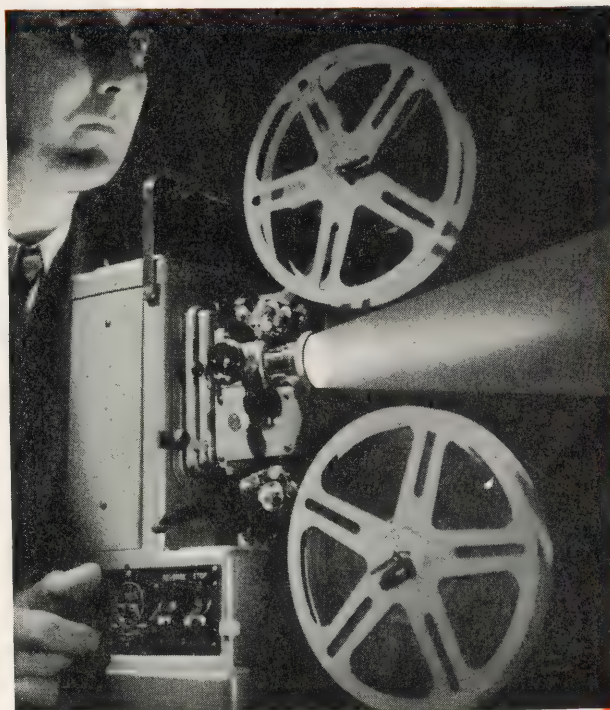
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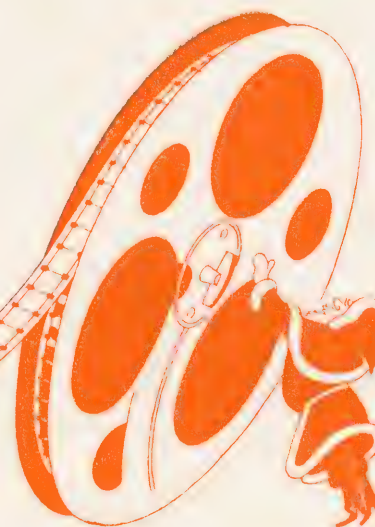
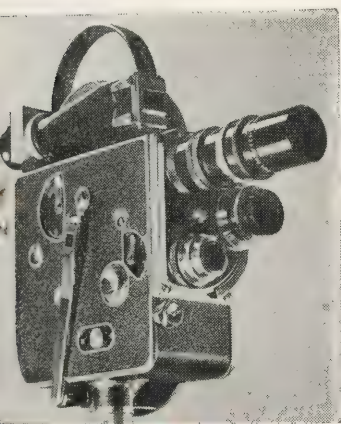
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A Step Farther

(Concluded from page 455)

Title. "John, what on earth does THIS mean?"

74. M.S. Reverse angle. Crowd rushes into picture. Evans extricates himself from the pram and smiles feebly at the sedate lady who is trembling with rage as she wags her umbrella at him. The mother with the baby and her boy come to the front. The mother seizes the pram, saying:

Title. "I'll call a policeman. How dare you take my pram. It's mine, d'you hear?"

75. M.S. Same as Scene 74. The sedate lady is almost fainting with bewilderment, rage and excitement. She blurts out:

Title. "John, explain yourself—who is THIS woman and why . . . ?"

76. M.S. Same as Scene 75. Evans tries to calm the sedate lady and turns to the mother, dithering and feebly trying to explain.

77. C.U. The sedate lady, who, drawing herself up to her full height, says:

Title. "This man who has been sitting in your pram happens to be my husband and I demand an explanation!"

78. M.S. The crowd has gathered round the combatants and is highly amused at the situation, which is moving with speed. The mother is equally angry and shouts out:

Title. "How dare you suggest I put your husband in the pram. He tried to take our baby away from me. He needs a nurse—that's what he needs."

79. L.S. She says: "Come on, you!" to the boy and the crowd parts as she drags him after her, who, in turn drags the pram. They exit from picture. Mr. and Mrs. Evans are left standing apart from the crowd. She turns to him, grips his arm and leads him away, saying:

Title. "There's more in this than meets the eye. You wait!"

80. They turn round and walk away and we observe on Evans' coat tail one of the baby's socks which has become attached to him. His wife is leading him angrily along the path and as she's going to give him socks too, he'll be able to start a collection.

The picture fades slowly out as their figures recede into the distance.

THE END.



1. L.S. A typical road in a middle-class suburb with small houses on either side bathed in winter sunshine. Several people in the street. Among them we notice a woman with a pram.

2. M.S. A door of one of the houses seen from outside. It is being opened and John Evans appears. He is a nice-looking young man with a genial face and wears spectacles. He is obviously in good spirits and enjoys life. He shuts the door and walks through the front garden into the street where he nearly collides with the pram seen in the previous scene.

3. M.S. John jumps to the side and greets the young woman whom he seems to know. Then bends over the pram.

4. C.U. Baby's face looking up.

5. C.U. John's face, looking down, smiling, then pulled into a funny grimace.

6. C.U. Baby's face, suddenly smiling as well.

7. M.S. John straightens himself, waves "cheerio" to the woman, who waves back, laughing, and proceeds down the road.

8. L.S. We see him turn into another road, which he crosses, reaching the opposite footpath just where

9. L.S. another pram is parked in front of a garden gate.

10. M.S. He stops and looks into the pram.

11. C.U. Face of the baby with eyes closed, sleeping.

12. C.U. John's face. He looks at the child admiringly,

13. M.S. then tiptoes away and continues his walk.

14. L.S. We see him enter the gates of a park.

15. L.S. Walking down a lane,

16. L.S. crossing a large open space, outlined against the sky (camera held low),

17. M.S. waving his hand to some friends

whom he meets and exchanging some words with them,

18. L.S. and finally approaching a bench placed in a little clearing on which a small boy is sitting with a pram beside him.

19. M.S. Rather puffed after the brisk walk, John sits down on the bench, turning after a moment towards the pram and looking into it. The boy on the bench looks extremely bored.

20. L.S. Three boys with a football approach the scene and stop at the bench.

21. M.S. They make inviting gestures to the other to join them, but he shakes his head, pointing peevishly at the pram.

22. C.U. John's face, turning from the pram to the boy beside him, speaking:

23. Title. "Well, run along and I'll look after the little one, but don't be long."

John Alone

24. M.S. The boy looks at him, doubtfully, considering the proposal, then without more ado slides down from the seat and runs off with the other boys.

25. L.S. We see them going down the path and disappearing round a bend.

26. M.S. John left alone with the baby and after a further look into the pram, leans back on the bench comfortably, pulls the pram closer to him and starts rocking it gently.

27. C.S. John's face, getting drowsy. Suddenly his eyes close, his head falls sideways and his mouth opens.

28. M.S. John, sitting on the bench, asleep, still rocking the pram.

SLOW DISSOLVE

29. M.S. John, sitting in the same attitude, only awake, in a drawing-room, rocking a cradle and gazing at the ceiling.

30. C.U. John's face, turning from the



ceiling to the cradle, takes on a frightened expression.

31. C.U. Baby in the cradle holds in its hands a large chop and tries to bite a piece off.

32. M.S. John quickly takes it away, turns round and puts it on a table beside him.

33. C.U. Looking back at the child, his face takes a look of horror.

34. C.U. Baby is endeavouring to swallow another large chop.

35. M.S. John, as before, snatches it out of baby's hands and throws it on the table, but looking back into the cradle gets furious.

36. C.U. Baby starts to devour another chop.

37. M.S. John tries again to take it away, but baby holds on to it this time and starts crying.

38. C.U. John's hands pulling.

39. C.U. Baby still holding on to the chop, cries and cries and cries . . .

SLOW DISSOLVE

40. M.S. John in the park on the bench, sleeping, exactly as in Scene 27. Suddenly he starts, sits up, rubs his eyes, gazes around him, still sleepily, and then looks into the pram.

Dry Those Tears!

41. C.S. Baby is crying as in Scene 39, but, of course, without a chop.

42. M.S. John, now fully awake, jumps up and trying to pacify the child, pushes the pram to and fro.

43. C.U. Baby crying even more than before.

44. C.U. Unfortunate John, gazing down at the child, thinking hard of other means. Suddenly his face brightens.

45. M.S. He takes a bunch of keys out of his pocket and starts jingling them above the head of the child.

46. C.U. The jingling keys swinging next to baby's left ear. But baby refuses to be amused by it.

47. M.S. John, in despair, gives it up, pockets the keys, gazes around, then looks at his watch.

48. C.U. He gets a shock—it is very late. Again he looks around, puts his hands to his mouth and shouts loudly once or twice, then listens.

49. M.S. He stands listening. Nothing happens. He comes to a decision and walks

off in the direction the boys took, pushing the pram in front of him.

50. L.S. He disappears round the bend as the boys did in Scene 25.

51. L.S. The boys on a field, playing. Suddenly baby's brother remembers that he has got to return and off he runs,

52. L.S. taking a short cut through the wood,

53. L.S. and arriving at the bench to find the place deserted.

54. M.S. He looks anxiously around and suddenly starts howling, letting himself sit down heavily on the seat of the bench.

55. C.U. His eyes and nose are streaming.

56. M.S. A group of four or five young men and girls appear and stop at the bench looking at the boy.

57. C.U. One of the girls bends over him asking him what is the matter.

58. M.S. The boy, sobbing, stammering and gesticulating, tells his story.



59. Title. "... baby brother . . . pram . . . kidnapped . . . young man . . ."

60. M.S. The audience, looking at each other and around them. Suddenly one of them discovers

61. C.U. the track of the pram.

62. M.S. A short discussion and off they run, following the track. The small boy, still sobbing, runs after them.

63. L.S. They run along another stretch of the path,

64. L.S. and through the gates out on to the high road, where they catch sight of

65. L.S. John with the pram, some hundred yards ahead of them.

66. M.S. They go after him, shouting.

67. M.S. John, hearing them, turns round and see them

68. L.S. running towards him, cursing him and shaking their fists.

69. M.S. At this sight he gets frightened, loses his head and runs away, still pushing the pram.

70. M.S. A part of the road further down. John again turns round to look for his pursuers, stumbles and falls full length, letting go the pram. The pram goes on on its own along the sloping road.

71. L.S. We see a long stretch of the road. In front is the runaway pram gathering speed with John behind it just jumping to his feet again and at a distance of some hundred yards the group of pursuers running as fast as they can.



72. M.S. Another part of the road. The slope is more pronounced and two signs are seen: "Dangerous bend" and "Steep hill." The pram appears, moving at considerable speed and tending towards the other side of the road. Some moments after it has disappeared, John crosses the picture, running as if the devil were behind him.

73. M.S. Still further down the road. A group of motorists have parked their car on a field and are having a picnic at the road-side. Suddenly one of them starts up pointing with his finger up the road. All the others follow with their eyes and see

74. L.S. the pram racing towards them with John some yards behind it.

75. M.S. Now one of the party looks in the opposite direction, gets a terrible shock and cries out. The others turn quickly and scream as well, since they see

76. L.S. a car coming up the hill, heading straight towards the pram.

Uninvited Guest

77. L.S. The road as seen by the picnic party. John has nearly reached the pram; one last effort and he is able to grasp the handle. He pulls it sharply round and

78. L.S. (seen from the opposite bank) through the force of speed is shot together with the pram straight into the midst of the party, coming to a halt on the table-cloth spread on the grass, splashing plates, cups and foodstuffs around. At that moment the car passes the group at a terrific speed.

79. M.S. Exhausted, John falls down on the grass, the picnic party gathering round him. One more moment—and the pursuers arrive, breathless and furious, trying to get hold of John.

80. M.S. They are pushed back by the group of motorists, who shield John. One of them asks something.

81. C.U. The leader of the pursuers, shouting:

82. Title. "He has stolen the baby. He is a scoundrel!"

83. C.U. The leader of the picnickers, shouting:

84. Title. "He has saved the baby. He is a hero!"

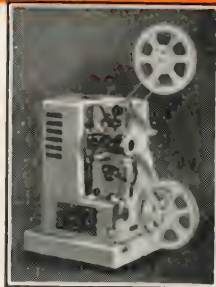
85. M.S. The two groups, facing each other. It looks as if there is going to be a brawl, but at this moment baby's brother arrives, still howling and running towards

(Continued on page 462)

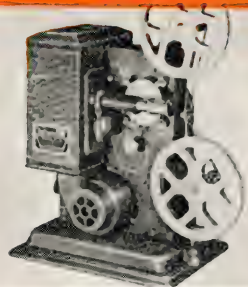




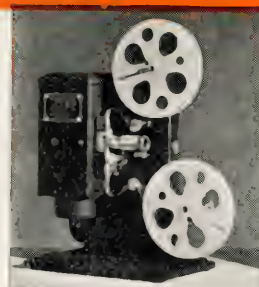
Howell Filmo 8,
100 watts lamp, self
contained resistance,
with case £41 0 0



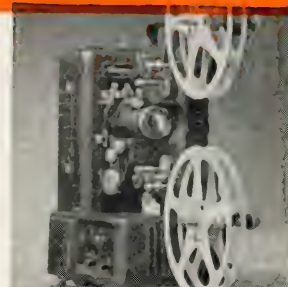
Siemens model H.8, 250
watts lamp, reverse, stills,
with travelling case £37 0 0



Keystone model J.8, 300
watts lamp, motor rewind,
fan cooled ventilation
£13 13 0



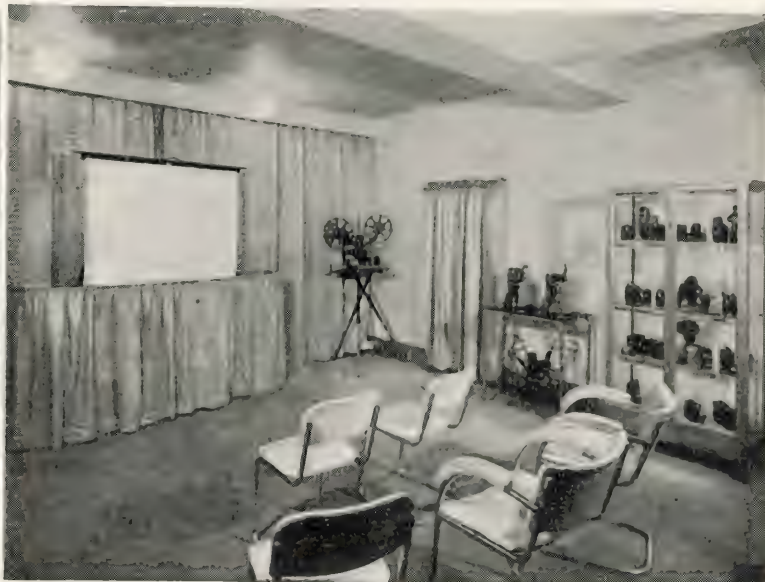
Kodascope model 50R for
8mm. films, 200 watts lamp,
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We have felt for some considerable time that many of our customers, and others who have contemplated visiting us when in town, are interested in having a pre-knowledge of the firm and showrooms they are visiting. The left-hand photograph above, shows part of our main showroom and includes many of the projectors available for demonstration, and the comprehensive display of catalogues. In the right-hand picture you see the showroom converted for use as a theatre, which can be accomplished in a few seconds, when the necessity arises.



There are four rooms in our premises fitted out as miniature theatres, and this has been done for the very necessary purpose of being able to carry out several demonstrations at once, and in the left-hand photograph above, is shown in one of them, the Pathe Vox Talkie Projector installed ready for demonstration. The centre picture depicts the small projection room, which also includes another display of apparatus. The picture on the right shows another interesting corner of our showrooms, as a reminder that we not only have the greatest stock of projectors, but have the best selection of cameras in the country. Many customers inform us that to visit our bright and interesting showrooms on a dull winter's day is like a tonic, and you will do well to remember that you are always very welcome indeed to call in and see some of the latest developments in the fascinating pastime of Home Movies.

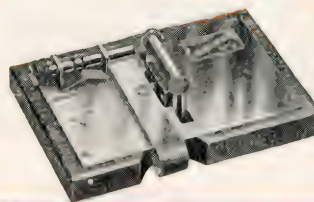


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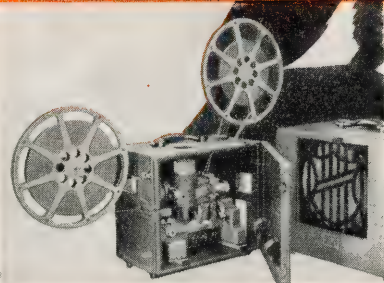


ENSIGN POPULAR SPLICE

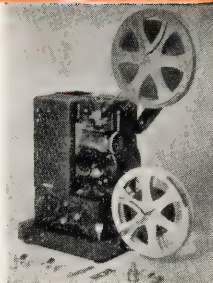
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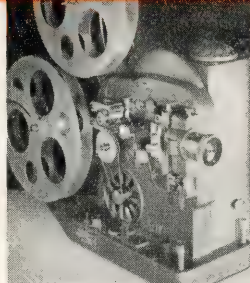
9.5mm.
0 watts
5, etc.
£2 10 0



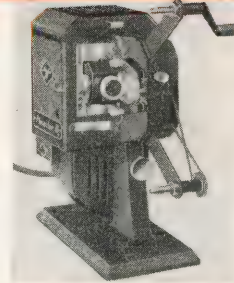
Bell & Howell Filmosound 138M2, 10 watts output, 750 watts lamp, with case £119



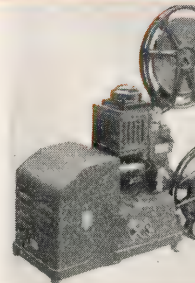
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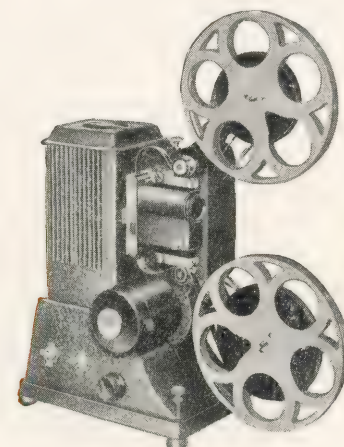
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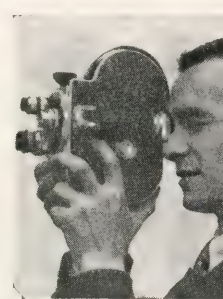
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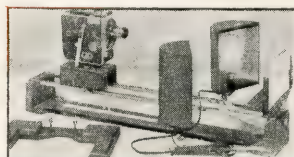


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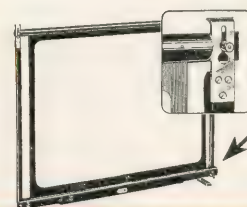
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No More Babies for Him

(Concluded from page 459)

the pram. All the people also turn round and see

86. C.U. the baby's face, peaceful, smiling and happily sucking its thumb.

87. C.U. One of the group, looking up :

88. Title. "Where is that fellow?"

89. M.S. Everybody looks round, dumb-founded. John has disappeared.

Fade Out.

Fade In.

90. M.S. An empty bench somewhere in the woods. John appears, sinks down on to it and tries to regain his breath. After a while another little boy with a pram arrives. He stops and also sits down, fidgeting around. Suddenly he turns towards John and asks :

91. Title. "Please, mister, will you mind baby for a while?"

92. C.U. John, startled, turns round, looking blankly at the boy for a moment, then

93. M.S. with a gigantic leap jumps up from the bench and runs down the path

94. L.S. where we see him disappear in the distance.

95. C.U. The little boy gazes after him with his mouth wide open.

THE END.



TERMS USED IN THE SCRIPTS

L.S. Long shot. Subjects at a distance.

M.L.S. Medium long shot. Subjects are closer than in the long shot but more distant than in the

M.S. Medium, or mid shot, in which a person when shown full length, just about fills the frame.

M.C.U. (or M.C.S.) Medium close-up (or close shot). Subject is seen from the waist upwards.

C.U. (or C.S.) Close-up (or close shot). Head and shoulders only.

It will be appreciated that the interpretation of these terms is as elastic as the terms themselves. The cameraman is not rigidly bound by them, but regards them rather as a guide, since actual conditions of shooting, unforeseen by the scenarist, may dictate different treatment.



1. L.S. into M.S. Park on bright winter's morning. Asphalt path between lawns running straight towards camera. Seat at side of path (occupied). Along path comes elderly John Evans. He is energetically taking a stroll and swings his walking-stick. He glances up at trees as he advances. M.S. into Vertical pan showing bare branches of trees, etc.

2. M.S. John approaching. He passes seat. Seat is occupied by (for example) a fat man, a thin man, another man and a middle-aged spinster. Men are reading papers. Spinster a novel.

3. M.S. to M.C.S. John's face. It irradiates good humour and kindness. He glances at seat : half shakes head. His eyes alight on something which attracts his attention.

4. M.L.S. (from John's viewpoint). Another seat farther down the path. Seat is occupied only by untidy small boy, who is minding a dilapidated perambulator.

5. M.C.S. John nods approvingly. Slightly out of breath, he produces handkerchief and mops his face.

6. Downward pan to C.S. John's feet—moving slowly now, but increasing their gait at sight of vacant seat.

7. M.C.S. Boy on seat. With one hand he stubbornly rocks pram. Other is playing with small model sailing-boat.

8. C.S. Boy's hand playing with boat.

9. M.L.S. John coming up to seat. Two couples, out walking, pass leisurely across field of view from opposite direction. Boy turns and looks up at John.

10. C.S. Boy's face—screwed up against light—looking rather suspiciously at John.

11. M.S. John seating himself, smiling genially.

12. M.C.S. (camera shooting up). John looking down at boat in boy's hand. Speaks : Title. "That's a fine ship you've got there, sonny!"

13. C.S. Boy, looking at John and slowly grinning.

14. C.S. Boy's hand—rocking handle of pram.

15. C.S. (continuation of 13). Boy replies :

Title. "I want to sail it on the lake."

16. M.S. John removes hat and places it on seat, disclosing bald head. Places stick beside hat. Boy continues rocking pram, sulkily.

17. M.C.S. John, tentatively placing his hand on pram.

Pacifying Baby

18. M.S. John is urging the boy to go to the lake (not shown). Indicates that he will keep an eye on baby. Camera pans over to boy, whose face brightens. He laughs—nods—jumps to his feet.

19. Camera pans round to M.L.S. Boy running away across grass out of sight round bushes.

20. M.S. John—rocking pram with one hand. Other hand gropes in pocket for pipe and matches. Half-rising, he peers inside pram—smiles—stops rocking to place pipe in mouth and light it—and resumes gentle rocking.

21. C.S. Baby (or life-size doll) asleep in pram.

22. M.S. John gradually ceases rocking pram. Hand rests idly on handle, then is withdrawn. He leans back on seat, smoking placidly.

Mix to

23. M.S. Three men and spinster on seat farther up path. Fat and thin men are dosing, papers either crumpled on knees or lying on ground. Third man is still reading. Spinster is also intent on novel.

24. M.C.S. Spinster glances up from novel, stares unseeingly across park, sighs and returns to book.

Mix to

25. M.C.S. (shooting downwards). Boy, kneeling at water's edge, about to launch sailing-boat. As boat glides out of picture boy seats himself on bank, gazing after boat, chin on hands.

Mix to

25 (a). (Optional) M.C.S. Boy as above. Clothes have changed into those of sailor-boy: cap, square collar, anchor on vest, whistle on lanyard, etc.

Mix to

26. M.C.S. John, still smoking. His head is drooping; but he turns it with a jerk as a handful of dead leaves falls on his hat.

27. C.S. Dead leaves on top of hat.

Happy Dreams

28. M.C.S. John, removing pipe. He picks up hat and shakes leaves off it—replacing it on head. Taps out pipe against seat and bends forward to peep at baby.

29. C.S. Baby, asleep beneath hood. (Repeat or continuation of 21).

30. M.S. to M.C.S. John relaxing again, eyes gradually closing. Several walkers pass across field of view. (Camera tracks forward). Suddenly John gives a cavernous yawn.

Mix to

31. M.C.S. Model boat drifting into hole in reeds on opposite bank of lake. (Angle-shot from above). Boy's hand comes into picture, reaching for boat and turning it towards open water again.

Mix to

32. M.S. John on seat. Opens his eyes and sits up abruptly. Looks about him confusedly. Then mechanically stretches out hand and rocks pram gently.

33. (Cut in) M.S. Quartette on other seat. Fat man jumps, opens eyes and bends to retrieve newspaper, puffing a little. Thin man stuffs his paper in his pocket grimly. Third man pulls out watch, looks at it, rises, nods curtly and walks away. Spinster reads on, absorbed. (Simultaneous action).

34. M.S. John has stopped rocking pram, and is glancing agitatedly to left and right—then stares in direction of bushes round which boy disappeared.

35. C.S. Bushes.

36. C.S. Baby asleep in pram.

37. C.S. Sailing boat, afloat on expanse of water.

38. M.S. John rising to his feet. He lays hold of pram-handle, resolutely. Opens his mouth to call—checks himself—and instead mutters:

Title. "Drat that boy! What's become of him?"

39. M.L.S. into L.S. John commencing to wheel pram down pathway in approximate direction of lake. One or two persons meet and pass him as he goes along. They turn their heads and glance after him. John shakes his head self-reproachfully.

Fade Out

Fade In

40. M.S. Boy suddenly appearing round bushes—boat in hand. He stops short: looking towards seat where he had left the pram.

41. C.S. Boy's face. Consternation spreads over it. His mouth quivers. He runs forward into camera.



42. M.S. (camera reversed). Boy running away from camera towards empty seat on which lies John's walking-stick.

43. (Cut in) M.S. Spinster on distant seat, closing novel with a sigh and preparing to rise. Fat man and thin man remain, chatting casually.

44. M.L.S. (from viewpoint of distant seat). Boy breathlessly running up—shouting and waving hand, which still holds the boat.

45. M.S. Spinster preparing to walk away. Men look up (fat man raises his hat) and continue talking. Spinster suddenly turns and glances back.

46. M.C.S. Men also turning heads.

47. M.S. Boy reaching the seat. He points backward the way he has come—saying:

Title. "A man's run away with little Peter!"

48. M.S. Men springing to their feet. Spinster hesitates—then seizes boy by the shoulder, asking what has happened.

49. C.S. Boy weeping and rubbing one grimy fist in his eye.

50. M.C.S. Spinster drawing boy against her and patting his head.

51. M.S. Other persons coming into picture and gathering round. Thin man is



explaining situation with animated gestures. Then thin man and fat man, followed by spinster, boy and others all start hurrying off down path. Boy runs on ahead, pointing and beckoning.

52. M.C.S. Fat man and thin man at head of crowd, walking rapidly after boy (camera tracking back from them). Thin man addresses fat man:

Title. "Looks like dirty work to me!"

53. M.C.S. Fat man nodding and puffing.

54. M.L.S. Everybody breaking into a rapid run. Camera pans to follow their retreating figures.

Fade Out
(Quick fades)

Fade In

55. M.L.S. John pushing pram along path. He is now hurrying and looking anxiously for the boy.

56. M.S. John.

57. M.C.S. John raises one hand from pram, clenches fist and smacks it down again. His lips enunciate a Naughty Word.

The Chase

58. L.S. into M.L.S. into M.S. Crowd running after boy. More persons have joined in. Fat man, thin man and spinster are still leading. Spinster is explaining (over her shoulder as she runs) what has occurred to other women.

59. M.C.S. John turns his head suddenly and catches sight of pursuers.

60. C.S. John's face. Dismay spreads over it.

61. M.S. John has increased his pace to a swift trot. Trotting and pushing pram before him, he turns and gesticulates—pointing first to the pram then to himself.

62. L.S. One or two other people running across grass from various directions (in the rear) to join the chase.

63. M.C.S. Aggressive-looking, white-moustached Colonel, sprinting and brandishing walking-stick.

64. C.S. Sign at edge of grass: "Please keep off the grass."

65. M.C.S. Colonel's foot descending upon sign and bending it flat.

66. M.S. (camera tracking backwards). John has quite lost his head and is running frantically with the pram bouncing up and down. Pram hood completely fills screen.

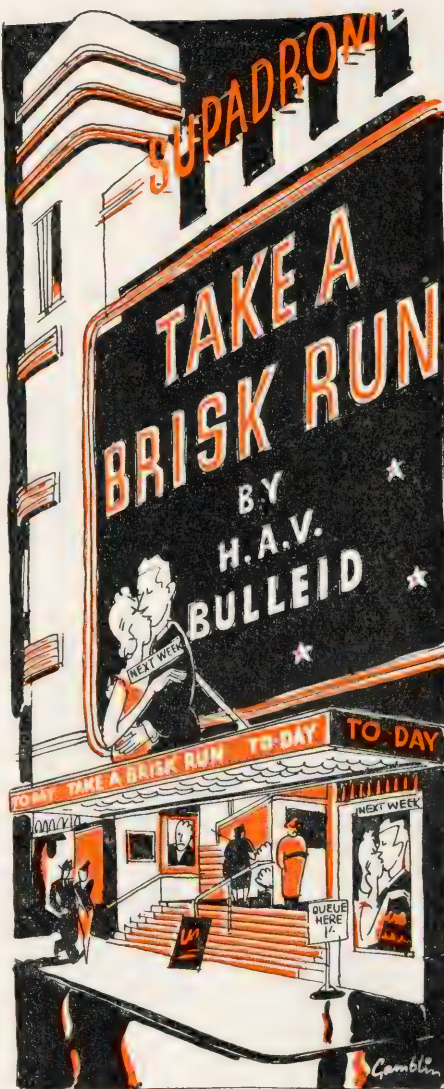
67. M.S. (camera facing towards them as in '66). Pursuers gaining on John, still led



- Lead Title: (Superimpose on tracking shot,
C.S. John Evans running . . .)
1. Fade-in. L.S. John Evans walks in the park. Newspaper in left hand.
 2. (pan) C.M.S. . . . expression tired but determined . . .
 3. M.S. Park seat. John walks up and sits carefully down, sighs, opens paper.
 4. C.S. He frowns as he reads . . .
 5. C.S. Heading to an article in the paper: "Keep Fit! Take a Brisk Run Daily!"
 6. M.S. He shakes out the paper fiercely. A boy (Billy) strolls up pushing a pram, sits down by John, produces and starts to read a penny dreadful.
 7. C.S. John frowns as he reads the fitness article: then glances sideways at Billy and frowns still more because
 8. M.S. Billy is reading it too, in preference to the penny dreadful. John jerks away his paper. Billy yawns.
 9. C.S. John says, rather testily,
Title. "If you feel inclined to scam I will supervise the pram."
 10. M.S. Billy springs to attention, makes Scout salute, drops his penny dreadful on the seat, scrams. John settles down with his paper again.
 11. C.S. Baby begins to scream.

Magic

12. M.S. John momentarily taken aback: then makes typical conjuror's magic pass and produces from behind his ear . . .
13. C.S. a toffee-apple.
14. C.S. The baby. John's hand appears giving the toffee-apple, screams stop instantly.
15. C.S. Smiling benignly, John once more settles down with paper. *Fade Out.*
16. Fade-in. C.M.S. Anxious, John consults watch, looks right and left . . .
17. C.S. Baby has finished the toffee-apple; flings away the stick.
18. C.S. It lands on seat beside John.
19. M.S. He glances at it. Then gets up; sits down again; looks all round; gets up again, shrugs shoulders, grabs pram and pushes it away in direction Billy went.
20. C.S. Fitness article, as shot 5.
21. (pan) M.S. John propels pram with swinging gait.
22. M.S. The seat, with penny dreadful and toffee-apple stick. Billy comes up from opposite direction; stops, dismayed . . .
23. C.S. looks round. Sees . . .
24. L.S. John in distance, swinging away.
25. C.S. Billy shouts.
26. M.S. Two passers-by pause: Elvira, grim, purposeful, with furred umbrella, and her husband.
27. C.S. Billy shouts . . .
Title. "Tell him to come back this minute! He's pinched the pram with Jimmy in it."
28. M.S. Billy points. Elvira and husband and other people nearby, including two children, all look . . .
29. L.S. John. He looks over his shoulder.
30. M.S. Crowd, headed by Elvira, dash towards him . . .
31. C.S. John gasps with horror and
32. M.S. . . . breaks into a run.
33. C.S. Fitness article, as shot 5.
34. (pan) M.S. John dashes with pram out of park into street.
35. (pan) M.S. Crowd well under way. Elvira running strongly.



36. C.S. Banana skin on pavement.
37. L.S. John proceeds along uphill street, comes to banana skin, slips up, pram proceeds alone . . .
38. M.S. John lies prostrate.
39. M.S. Pram slows, stops, reverses, due to hill . . .
40. M.S. Crashes backwards into John. He sits down very suddenly.
41. L.S. Crowd approach.
42. L.S. John off again, rounds corner.
43. L.S. Crowd approach corner.
44. M.S. John dives with pram into passage between two houses . . .
45. L.S. . . . out of sight just as crowd round corner. They dash past the passage except Billy, who . . .
46. M.S. . . . stops, looks after them, yawns, shrugs shoulders, turns into the passage, is amazed to see John there.
47. M.S. Crowd get to end of road, Elvira stops dead, all cannon into her. One person points, shouts.
48. L.S. In far distance man and pram are seen.
49. M.S. Crowd look, shout, off again.
50. M.S. In passage Billy stands with hand on pram, John is sitting on the ground

still too puffed to speak. From the depths of the passage Billy's mother appears and . . .

51. C.S. . . . says
Title. "You're a silly little coon—can't you see you're back too soon?"
52. M.S. . . . she says, and waves him away and turns back into the passage again without ever having seen John, who is shielded from her view by the pram.
53. M.S. Billy stifles an oath, prods John who, too weak to resist, gets up . . .
54. L.S. . . . and proceeds along road with Billy and pram.
55. M.S. Crowd come up to a corner, Elvira stops, all cannon into her.
56. M.S. Astonished pram-pusher (in no way resembling John).
57. C.S. Elvira looks round, eyes narrow.
58. L.S. In far distance man and pram are seen.
59. M.S. Crowd off again, with a whoop.
60. M.S. John and Billy and pram proceed very soberly.
61. M.S. Crowd approach corner, all stop dead.
62. M.S. Another innocent pram-pusher with inexpressably sad face.
63. C.S. Elvira compresses her lips testily.
64. C.S. Her husband humbly nudges her and points . . .
65. L.S. John and Billy and pram re-enter park gates.
66. M.S. Elvira makes a mighty gesture with her umbrella and they set off with renewed energy.
67. L.S. John & Co. approach the seat.
68. L.S. Crowd, running very strongly, enter park gates.

That Toffee-Apple

69. C.S. A policeman scratches his head.
70. M.S. John & Co. up to seat. Penny dreadful and toffee-apple still there. They settle down to read as before.
71. (pan) M.S. The crowd simply hurtle along.
72. C.S. An old lady expresses disapproval, then horror as her hat is swept off by the wind as they pass.
73. M.S. One person stops, recovers hat, flings it backwards.
74. C.S. It lands back on old lady's head.
75. L.S. Crowd approach seat.
76. C.S. John reads . . .
77. C.S. Fitness article, as shot 5.
78. C.S. John looks up, startled.
79. M.S. Crowd approach.
80. M.S. Crowd up, swarm round him.
81. C.S. Elvira bashes him repeatedly on the head with her umbrella. *Fade Out.*
82. Fade-in C.S. Baby is leaning out of pram, bashing him repeatedly on the head with a toy gun.
83. M.S. Billy looks up, notices, wheels pram away . . .
84. C.S. John looks after them with distaste. Rubs head. Looks puzzled. Picks up his paper again.
85. C.S. Fitness article, as shot 5.
86. C.S. John chucks the paper down. Scratches his head. Looks around.
87. (pan) L.S. Peaceful, quiet park scene. Billy and pram in distance.
88. C.S. John glances downwards . . .
89. C.S. . . . looks really startled.
90. C.S. The toffee-apple stick. *Fade Out.*
Fade-in. Title. THE END. *Fade Out.*

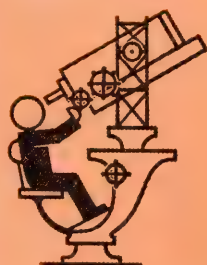


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What Happened to Evans

(Concluded from page 463)

by the boy, the two men and the indignant spinster.

68. M.C.S. John's face over top of pram hood. His eyes are bulging. He is panting heavily. He appears to sight an avenue of escape—sets his teeth—and runs on.

69. L.S. Small gardener's tool-shed just off pathway. The door is closed and there is a window in the wall adjacent to the door.

70. M.S. Tool-shed, showing door and window. The latter is covered with cobwebs and one pane is broken.

71. M.L.S. John drawing near to shed. He abandons pram impulsively and darts towards it. Pram rolls slowly to a standstill.

72. M.C.S. Perambulator standing forlornly in middle of pathway.

73. C.S. Baby asleep inside. (Continuation of 21).

74. M.L.S. Crowd have divined John's intention and swerve towards grass verge—pointing towards shed, shouting, waving sticks, etc. Colonel thrusts his way to the fore. Spinster breaks away and runs alone towards the pram, followed by boy.

75. M.C.S. Hurrying, trampling feet of crowd; men's trousers; women's skirts, etc.

76. M.S. John struggling desperately to open tool-shed door.

In the Tool-shed

77. C.S. John's face as he gives a terrified glance over his shoulder.

78. M.S. Tool-shed door flying open and John stumbling inside. Door slams to behind him.

79. M.L.S. (from door of shed). Crowd running up—pausing—and running forward again into camera.

80. M.S. (same viewpoint). Colonel brandishes his stick, then turns and harangues crowd:

Title. "The swine's hiding in here!"

81. Very brief M.C.S. John's face appearing at window. He bobs back out of sight instantly.

82. M.S. Crowd as one man attempting to storm the door.

83. M.C.S. (eye-level). Fists and the ferules of sticks, etc., hammering against door.

83 (a). Ditto: camera shooting upward from ground-level.

84. M.C.S. Spinster is lifting baby out



of pram and holding it in her arms, murmuring to it. Boy, ignoring her, is watching mêlée round shed with delight. He waves the boat.

85. C.S. Spinster's face as she talks to baby, nodding and smiling in characteristically exaggerated fashion.

86. M.C.S. Faces of crowd near to door. Sticks and fists battering on same. Door is seen to be yielding slightly.

87. M.S. A woman grabbing Colonel's arm and shaking it to draw his attention to window.

88. M.C.S. John's hand thrust through broken pane, note between fingers. The note flutters to the ground.

89. M.C.S. (shooting downwards from elevation of window). Hands grabbing for paper. Colonel succeeds in getting hold of it.

90. M.C.S. (profile). Colonel reading note. Crowd presses round, craning over his shoulders.

91. C.S. Note on back of crumpled envelope. On it John has scrawled in pencil: "Was only minding baby while the

kid played. Go away and leave me alone!" (Film in Titrer).

92. M.S. (from John's viewpoint inside shed). Young police constable hurrying up. He elbows way through crowd, which falls back—all arguing and explaining. Colonel hands note dramatically to constable.

93. M.C.S. Constable thrusting back crowd. Barely glances at note, then stuffs it inside tunic as he calls:

Title. "Now then—come out of there, you!"

94. M.S. (over constable's shoulder). Door opening and John appearing on threshold. He looks both terrified and highly indignant. But suddenly his face lights up with relief.

95. M.C.S. (John's viewpoint). Faces of crowd with policeman in centre. A broad, astonished grin spreads over his features. He cries:

Title. "Bless my soul! If it isn't Uncle John!"

96. M.S. John stepping out of shed. He removes hat, which is dusty and all awry. Gives his hand to constable, who wrings it warmly. Crowd begins to retreat, all shaking heads in perplexity. Colonel looks annoyed and waves his hands as though disclaiming all responsibility.

97. M.S. Constable ranging himself alongside John. He again addresses discomfited crowd.

Title. "This gentleman's my Uncle—he wouldn't hurt a fly!"

98. M.L.S. Crowd all suddenly rush forward, each person striving to be first to grasp John's hand. John stands beside his nephew. He salutes, bows, waves in the manner of a popular hero. Gradually crowd, now all laughing at the joke, move away. Constable puts hand on John's arm and walks off with him—also laughing heartily.

99. M.S. Spinster, with a sigh, replaces baby in pram and hands it over to boy, who struts off, trundling pram in front of him. Spinster clasps her hands and gazes after him. Sighs—shrugs her shoulders—and turns away. Just as she does so she stops transfixed because—

100. M.L.S. Boy has suddenly glanced back at her and put his tongue out!

Dissolve to (optional)

Title. "And they all lived happily ever after—

Mix to

Title "except that John never recovered his walking-stick!"

Super-impose

Title. THE END.



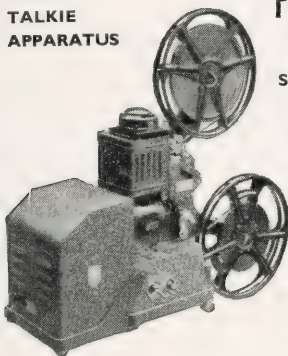
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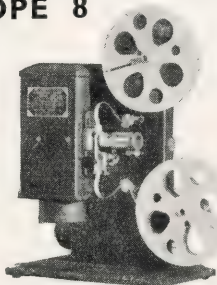
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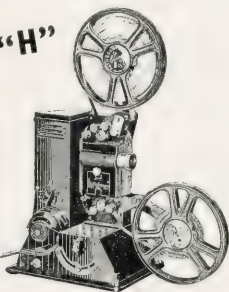
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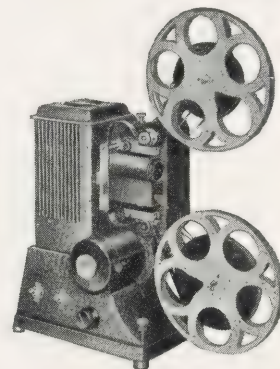


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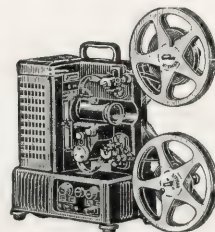
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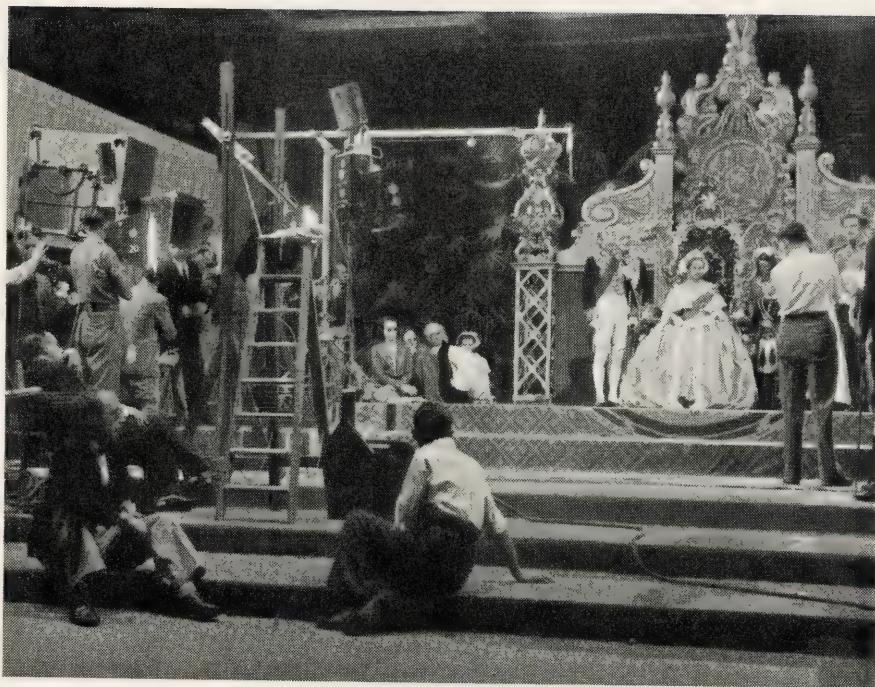
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VICTORIA LIVES AGAIN

Technical features of a number of the more important films to be released in December: "Sixty Glorious Years," "Hey! Hey! U.S.A.," "Spawn of the North" and "Three Men and a Girl."

By A. VESSELO

A scene from the Technicolor film, "Sixty Glorious Years," in the making. Anna Neagle is seen seated on the throne.



AFTER the popular success of *Victoria the Great* the same Wilcox-Neagle-Walbrook combination now gives us *Sixty Glorious Years*. This is not strictly a sequel, though it has been so described, for the word 'sequel' suggests a continuation, whereas the present film actually goes right back to the beginning again: it covers similar ground, but from different aspects.

Structurally, *Sixty Glorious Years* is a considerable improvement on its predecessor. That is largely because the obvious difficulty of cramming sixty years into an hour or two on the screen was exaggerated in the earlier film by the emphasis laid on the romantic love affair of Victoria and Albert at the beginning. This part of the film had a disproportionately large place and increased the scrappiness of the later passages by contrast. But in the new film—there being no need to give us all the romantic business over again—the rate of progress through time is much more even and more convincing. It helps, together with a skilful continuity of idea and of characterisation, to prevent us from feeling too strongly that we are merely seeing a series of isolated incidents.

From Youth to Old Age

Victoria's transitions of make-up from youth to old age are still more than a little abrupt and artificial; but on the other hand it is interesting to note the greater ease with which it is now possible to accept Anna Neagle as Victoria. To a large extent the latter point arises from the fact that, having seen her once in the part, we are now better prepared for it—a psychological reaction which has an important bearing on the star-system and the 'typing' of actors in general. Perhaps even Clark Gable as Parnell might seem less out of place a second time.

The colour is not so persuasive as it has been in some recent British films and suffers rather in places from lack of significant emphasis, as well as from haziness of outline. But it is certainly vastly better and more careful

than the single coloured passage in *Victoria the Great*; and in any case there is no doubt that a film must be either all coloured or not coloured at all—no middle course is possible.

Note, by the way, the accentuating effect of colour in the shots of Wellington's death. These are intercut with shots of the Queen at a Highland gathering, whose sounds and gay atmosphere heighten the quiet passing away of the Duke in contrast. The contrast is made more marked by the reposeful colours of the interior set in Apsley House, as against the bright outdoor colours of the Highland scene.

Building-Up of Climaxes

Structure once more calls for comment in *Hey! Hey! U.S.A.* This film is a particularly good example of the correct building-up of climaxes (well-made comedies are always very useful in this respect). Its basis is, of course, a series of humorous situations—Will Hay in one scrape or another—but it is the linking up of these situations which is worth attention. The principle is that of 'frying-pan into fire.' The climax of each situation is Will Hay's getting out of the scrape he is in at the moment—only to fall immediately, by the logic of events, into a worse one.

It is essential in such a film that there should be no slackening-down after a minor climax. Accurate timing and working out of continuity are required and the interweaving of situations in such an order that the little fire-crackers, so to speak, come at the beginning and lead up by gradual stages to the big rockets at the end. Simple and obvious though this may seem in theory, it is common enough in practice for a resounding minor climax in the middle of a film to steal the thunder from what comes after. Here, however, apart from a certain pardonable slowness at the start, the course is admirably mapped out.

(Continued on next page)



You might do worse than try to dissect this film after you have seen it, separating off each self-complete sequence and noting its turning point. Observe also how the logical links are 'established' beforehand. Thus, towards the close, a statue of Lincoln (crucial to the plot) leads naturally to talk about slave emancipation: this in turn eases the road towards the sudden introduction of a negro procession and this again leads back, in the most natural yet unforeseen way, to the Lincoln statue and the grand finale.

Hey! Hey! U.S.A. ends slap in the middle of brisk

In the early days of films it was not unusual to put the side of a house flat on the studio floor, the camera mounted above it, so that the actor could perform hair-raising feats of agility with ease and safety. But as this still from "Three Men and a Girl" shows, realism is to-day the keynote.

PROJECTION LANTERN AS SPOT-LIGHT

I have an Optiscope (Ensign) projection lantern, with 250 watt lamp: aperture of objective is, I think, about f/4. I want to use this either independently or in conjunction with photoflood lamps for artificial light work. How can I calculate the light value to use with your Exposure Calculator. It may not be advisable to mix half-watt and photoflood lighting, but no doubt you can advise me on this point. I thought that I might be able to use the lantern alone for titling work. I should like to take this opportunity of congratulating you on the *Amateur Cinematographer's Diary*: it is one of the most remarkable little books of its kind which I have ever seen, and I speak as an amateur photographer who has been at it since 1885!—W.W.M., *Sunbury-on-Thames*.

The admixture of ordinary half-watt lighting and that of the over-run type, such

as photofloods, does not present any problem in black and white work, although the slight difference in colour emission of these two types of light may matter for critical colour work. The only point that really matters for black and white work is the fact that the photoflood type of lamp is very much more efficient in its light output in relation to the amount of current consumed, i.e., a normal photoflood which consumes about 275 watts of electrical energy has an equivalent light output of a 750 watt lamp running at normal efficiency, i.e., about three times as much light is emitted due to the over-running.

We do not think that you would get such a high efficiency out of your projection lantern, as you would out of, say, a properly designed spot-light with one photoflood lamp in it. The problems in design of an ordinary projector and a spot-light are quite different, for in the first case, perfection of

definition is required, whereas in the second, all that is required is a concentrated beam of light, and the lens or lenses for this purpose can be of quite large aperture, since definition does not enter into the problem.

NEW PROCESSING SERVICE

Messrs. Cinit Ltd., of National House, Wardour Street, W.1, have recently introduced a very complete and attractive processing service for the amateur cinematographer. They are in a position to do all kinds of work with all sizes of film, including reducing 35 mm. sound or silent to 16 mm., 8 mm. or 9.5 mm., and 9.5 mm. to 8 mm. and also enlarging any of these three sizes to 35 mm. They are equipped for producing various effects such as wipes, fades, dissolves, etc., and will also undertake titling. Judging from the work we have seen, their processing is distinctly good.

Professional Films : December Releases

(Continued from previous page)

action. *Spawn of the North*, on the contrary, affixes to its scenes of disaster and violent action a tail-piece of rest and serenity. This is not an accidental difference, but represents a distinction between two types of film. Comedy should end quickly, preferably on some unexpected twist, otherwise it is liable to anti-climax. But meaty drama, like that of *Spawn of the North*, requires a calming down, a softening of tempo and mood at the end, in order that the film's problems may have some appearance of solution.

There is plenty of spectacular violence in this film for those who like it and, of course, the realistic noises of fighting, or of icebergs thundering down, greatly enhance the effects. Several of the scenes of mass-conflict are rather confusing—one finds difficulty, as the camera flits from point to point, in knowing which side is which; and it is worth remark that the big fight sequence between pirates and fishermen ends not with the general defeat of one side by the other but on a personal note—with the shooting of Tyler by his friend at close quarters. This is followed immediately by a fade-out.

An Amusing Burlesque

Three Men and a Girl (not a very original title!) contains a most amusing burlesque of *Snow-White* by the Ritz Brothers. It is supposed to be delivered over the radio; but in fact it depends, as you will see, chiefly on pantomime. That is to say, primarily it is straight film stuff, not radio stuff at all. Thus in its own way it follows in the non-realistic tradition of the Bushy-Berkeley chorus ensembles, which have always been put together with an eye on the camera, though they pretend to take place on a theatre stage.

As for endings, here is one which is quite unashamed in its abruptness. The 'That's All, Folks' which closes the Ritz Brothers' radio turn also writes finis to the whole film, thereby demonstrating plainly that the film itself is no more than a series of turns and that the romantic sub-plot is of no importance.

MATCHING MUSIC to Silent Films

SINCE the days when Charlie Chaplin threw custard pies and skidded round corners on one leg, we have been used to music to our films. At that time someone banged an "upright" behind frousty, plush curtains. Now, a Wurlitzer emerges from the deep and supplies the necessary during interludes. Music should be an integral part of a film; its use is both traditional and right. And yet many people show their films without accompaniment of any kind. It can only be because they do not know how much better their films would be with music. It is no excuse to say that the right music cannot be found. Any music is better than none at all.

An amateur cine enthusiast said to me recently: "I make mostly films of the family and when I want to show sonny boy to sundry friends and relations I should be bored to hear the same record each time." But surely he must be as tired of seeing the same film. And could not different records be used on occasion?

Accompaniment to the "Ten Best"

Perhaps the best way to illustrate ideas of music complements to the silent films would be to discuss the records used for the *Amateur Cine World Ten Best Films of 1937* at Film House, since many readers will have seen them. Two of the films, "Where Can They Go?" and "Safer Beckenham" needed special treatment. They were both propaganda films; the former was episodic all the way through—particularly so in the early sequences. It flashed from bug-ridden beds in slumdom to Mayfair.

We used two records as leit-motives: a portion of the Largo movement of Schostakowicz's Symphony to depict wretchedness and misery and a gay, frothy tune called "Champagne Bubbles," fading them in and out as the mood of the film changed. Later in the film we used records of a barrel-organ, a baby crying and the inimitable Marie Lloyd singing one of her comic numbers.

For "Safer Beckenham," which concerned road safety, a record with a uniform rhythm was employed. The opening scenes showing an accident had as accompanying music one of the Zamecnik "Mood" records, "Oeillet Noir," on which was superimposed the sound of an ambulance bell. Incidentally, Zamecnik records (they are listed in the "Mood Music" Catalogue) are extremely useful for those occasions when a particular mood needs to be suggested for any length of time, for they are definitely in the same mood throughout.

"Safer Beckenham" presented a problem; the theme was a very serious

Miss Britten is Principal of the Central Record Information Bureau. She was responsible for the excellent musical accompaniment to the 'Amateur Cine World' Ten Best Films of 1937 at the public shows early this year.

By VALENTINE BRITTEN

one but amusingly presented, so music had to be chosen that would reconcile the two diametrically opposed elements. Rather than attempt to mix them, rapidly fading in and out, it was decided that the best solution lay in choosing a uniform rhythm, not too light-hearted.

For "Day Dreams," the film of a holiday in Italy, we used some records of singing. As an example, an instrumental record of "Torno a Surriento" was first played, then faded out to a record of Gigli singing the theme. Vocal records should be used sparingly and with discretion, for invariably they are too assertive. A few snatches of a song to evoke a mood are usually enough; it would be a mistake to play the record right through.

When the Rome sequences were screened martial music was heard to supplement the fierce grandeur of the architecture.

Generally speaking it is comparatively easy to find music for travel films and scenics, for a great variety of recorded "foreign" music is available. As far as effects records are concerned, although there are plenty one can use—from the stutter of machine guns to the

(Continued on page 474)



A street in the studio, built for "Hey! Hey! U.S.A." (released this month) featuring Will Hay and Edgar Kennedy, who are seen on the left.

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Projecting 8mm. Film

and well worth your time to make a point of cleaning the machine prior to colour projection. Kodachrome is very sensitive and scratches almost at a touch, while it also appears to collect dirt more easily than ordinary film—though this may be an illusion brought about by the colour of the film in contrast to the blackness of the dirt, a contrast not so apparent with black and white film.

Do not oil any parts of the projector which are not mentioned as oiling points in the handbook and take great care to keep the sprockets, film guides and gate absolutely free of it. In renewing spring driving belts see that the new ones are no tighter than the old. This applies particularly to the take-up drive, as, should this be too fierce, it will drag at the lower sprocket and tend to enlarge or tear the perforations.

Give the optical equipment a periodical clean. If the cooling fan is driven by a separate belt and not attached directly to the motor shaft, take a look at it now and again and renew it if it appears to be at all damaged, since should the fan fail in the middle of a show you will probably have trouble with blistering of the film even though it is running at normal projection speed. If a lamp "blows," switch off immediately or you may burn out the motor as well.

At the present time there is still only one hire library of 8mm. films—the Kodascope Library—but the user can obtain from it a really wide selection. The rates

(Continued from page 440)



A scene from the film, "The Wedding of Allen-A-Dale," now being produced by the Regal Cine Society.

of hire are low and the reproduction excellent. In the very early days some of the hire films were somewhat jumpy as regards the projected image, but this trouble has long since disappeared and the present day films appear to be of the same mechanical excellence as the 16mm.

It is also possible to create your own 8mm. library from films purchasable from Kodak, Bell & Howell or Ensign—or, of course, through your usual dealer.

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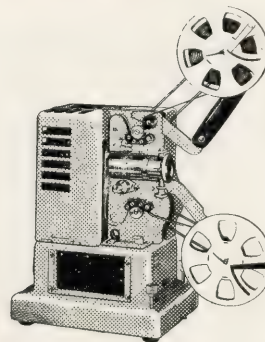
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Matching Music to Silent Films || How We Made a Colour Cartoon

(Continued from page 471)

(Continued from page 444)

sound of church bells—one can often find music that matches just as effectively. There is, for instance, a marvellous chattering, backbiting effect in the Mousorgsky-Ravel "Pictures at an Exhibition" No. 7. I have used it many times for shots of quarrelling and gossiping women. Some will remember the famous motif played for "Way Down East" every time the old scandalmonger appeared; it was Tschaikowsky's "Humoreske."

To illustrate shots of machinery I have often used the "Walkure" Prelude and the finale of the "Descent to the Nibelheim" from "Rheingold." There are two good rolling wagon effects—one in Elgar's "Nursery Suite" (The Wagon Passes), and the other in "Pictures at an Exhibition" No. 4 (Bylde). I am longing to see a silent film that shows someone on a garden swing so that I can use the final movement of the Sixth Brandenburg Concerto!

Remember that music can tell a story, define a situation and translate a mood when words cannot. The film has this capacity, too. What more natural, therefore, that they should be wedded?

Welcome to a new cine dealer, Cinemart, of 7 The Boulevard, Balham, S.W.17, under the direction of W. Penrose Gamble, who has served 25 years in the cine trade both here and in the States. The studio is at present being used by the Balham A.C.S. and there are also a large projection theatre, darkroom, workshops, etc.

In order to obtain a high standard of perfection in the movements of the characters, every scene was photographed separately in black and white and each strip of film was made into a loop by joining the ends together. Every few feet of the film could therefore be run through the projector and studied by the artist for as long as he required before the scene was finally taken in colour.

An interesting problem arose at the beginning of the film. It was desired to achieve the effect of dawn in a forest and this was first attempted by the production of a large number of paintings of the same forest scene, each one slightly different in colour and varying from mere black-purple silhouettes of trees to full daylight colours. Owing to slight variations in the drawings, however, the whole forest developed a wobble when filmed and the result was very reminiscent of an earthquake.

Finally, the effect was obtained by using only the "daylight" painting and obtaining from a well-known photographic manufacturer a glass strip, at one end blue-purple and graded through various shades of blue to clear. This was moved in front of the camera lens very slightly for each exposure made, starting, of course, at the dark end. The result was very satisfactory and would seem to indicate still further that the question of using colour filters with colour film has many angles yet to be explored.

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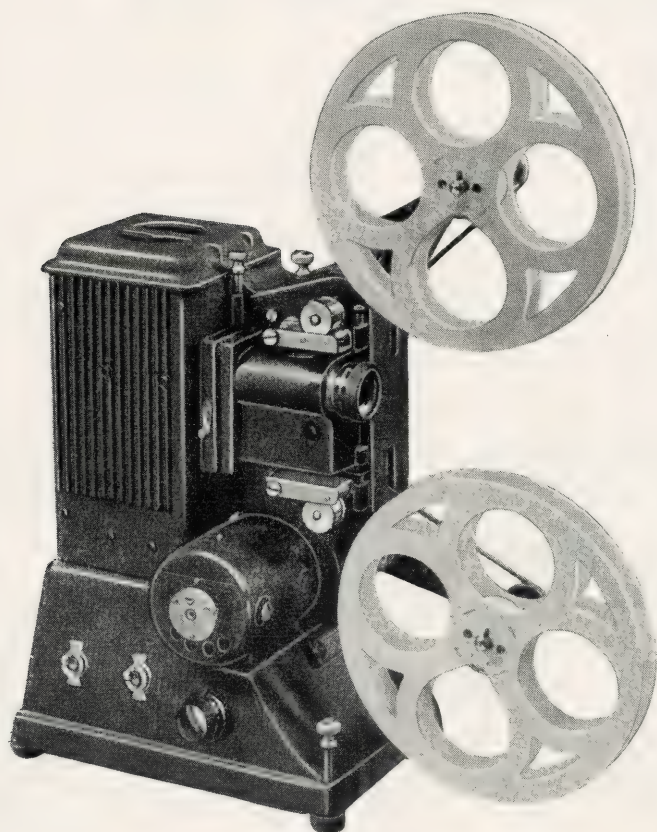
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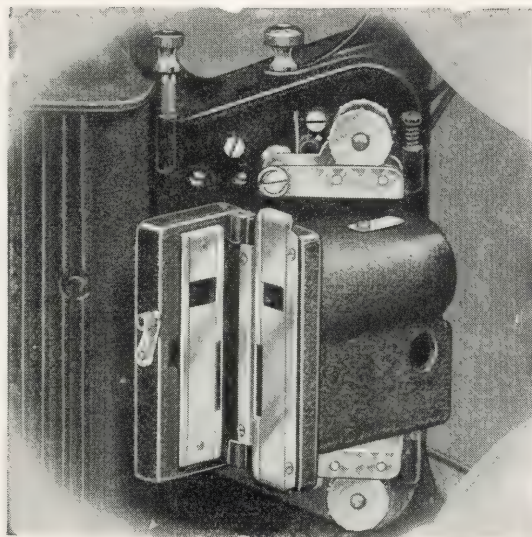
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have ever seen." "*The* midget companion of photographic information," is the opinion of another.

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The Schufftan Process

(Continued from page 437)

said about the human figure being the natural standard of comparison, but in this case the other characters add weight to the argument, while tables and chairs are of unvarying heights in the normal course of events.

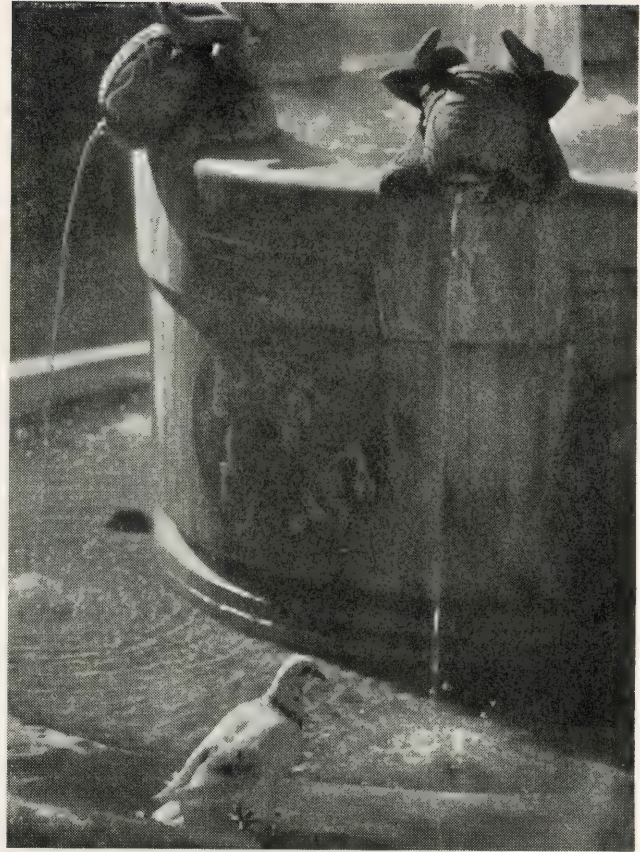
Recently, while being shown over a new city hall by the architect, we entered a large room in the police section. The room was empty except for a tall constable standing by a door at the far end. The relation between the heights of the constable and the door was so unusual that I had to ask the architect the height of the door. It was 6 ft. 8 ins., but the policeman had to stoop slightly as he went out, and being broad as well as exceedingly tall, had momentarily given the impression that the architect had deliberately used doors smaller than usual to heighten the apparent majesty of the Force. Although an exceptional case, it was an example of the ease with which the eye can be deceived even in real life.

Value of Viewpoint

A scene in a film showing a character standing in front of a house whose roof level only reaches to his knees will either depict a giant standing by a real house or a man standing by a model house, and the factors that control the audience's mind one way or the other will be the degree of realism of the small house, the presence or not of any living creatures in scale with the house itself, and the prevailing level of the camera viewpoint.

The average person looks at life from an eye level roughly 5 ft. above the ground. The camera lens, therefore, will see life from the normal viewpoint so long as it is kept at this height, an increase in which will tend to make objects seem smaller, and a decrease taller, so that a viewpoint slightly lower than normal in the Valentino example would be the final touch necessary to complete the illusion.

Similarly a viewpoint a few inches only above the ground in the case of the man and the miniature house



If you are making a film of your home town, London or any city, make sure you get a number of detail shots of the incidental things. Do not concentrate only on the buildings and well-known 'sights.'

just mentioned will give the illusion of a giant, and should the film in question be a fairy story it is only necessary to inter-cut shots of the giant beside the miniature house with normal shots of other

characters in front of a real house of which the miniature is a model, the principle being developed as you will.

Close-Ups with a Fixed Focus Camera

(Continued from page 441)

substituting the camera distance we wish to use in place of the 180 inches, we shall have the lens-to-film measurement for that distance. Suppose we choose 36 inches (3 feet). This works out at .933 inches. Subtracting .914 from this will give us .019 inches, which is the correct washer thickness for a shot at 3 feet. This may all sound rather involved but is easier than it looks.

A word as to preparing the washers. An engineer's micrometer is a necessity as also is the ability to read it, but many cine workers are mechanics or are friendly with one, so little difficulty should be experienced. It will be necessary to build up the washers by sticking various thicknesses of paper together until the correct dimension is obtained.

A fairly thin glue should be used so that it can soak well into the paper. This should be cramped down hard, preferably in a vice, so that when dry it is fairly hard and will not compress when screwed up behind the lens. As a guide to the type of paper required,

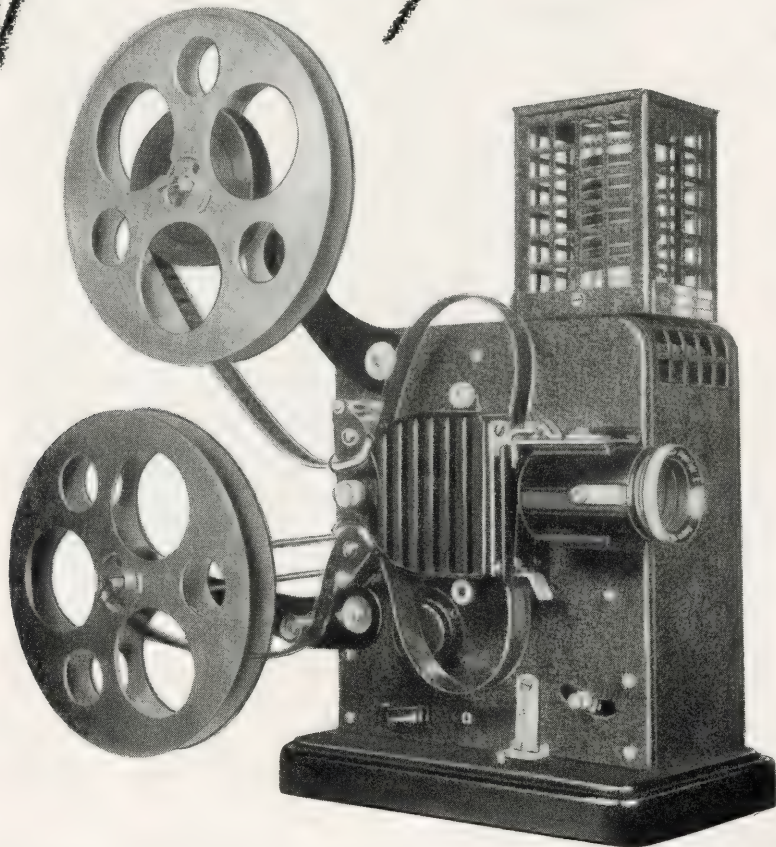
the average cigarette card is .010 to .012 inches thick.

In building up a washer, say .019 inches I would suggest a piece .012 and .004; this makes .016, but when stuck together they will probably be slightly more than this due to the glue. A piece of tissue or a coat or two of celluloid varnish will bring it up to the required thickness. The ideal washers would, of course, be metal ones, but for the amateur this is rather a difficult proposition to deal with and I find that paper is quite satisfactory if they are carefully made.

Distance of Object to Lens	Distance of Lens to film	Thickness of Washer Required
15 feet	.914 inches	—
6 "	.921 "	.007 inches
3 "	.933 "	.019 "
22 inches	.949 "	.035 "
20 "	.953 "	.039 "
14 "	.974 "	.060 "
9 "	1.012 "	.098 "

For use with Dekko camera with T.T.H. f/2.5 fixed focus lens, focal length 23mm.

First again—Eumig



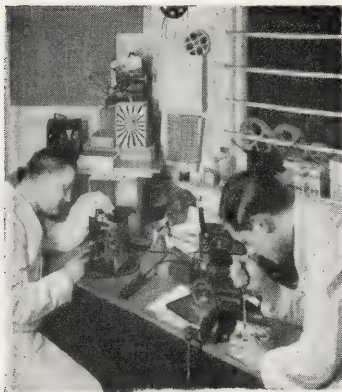
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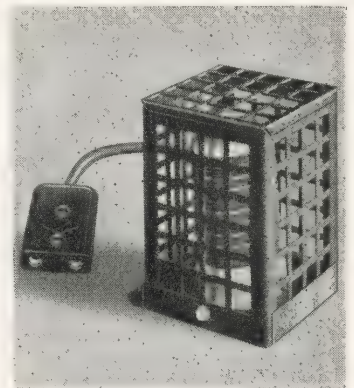
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Size. Open for Projection, 16" high x 12½" deep x 7" wide. Closed for transit, 15½" high x 8½" x 7".

General Description. This is a new version of an earlier model. The die-cast base and pressed metal superstructure are finished in silver-grey crackle enamel with chromium plated fittings. The control panels are black with silver lettering.

The carrying cover is of board covered with grey leather cloth, with fittings to hold two 200 ft. projection spools. It drops over the whole machine and the top spool arm, which folds back over the body of the machine, forms the carrying handle. A waterproof flap fits over the aperture through which the handle projects.

Film Transit Mechanism. The motive power is an electric motor situated in the base of the instrument driving a vertical spindle, which bears a quick-pitch worm gear transmitting power to the internal gears through a clutch mechanism. A combination of steel and fibre sprockets is used, and drive is transmitted from the bottom to top arm by chain drive. Power is transmitted to the actual feed and take-up spindles by spring belts. The speed is controlled through a lever on the right side of the base which operates a rheostat.

Forward-Reverse Control

The forward-reverse control, which is also operated from the right hand panel, is particularly interesting. A single lever gives forward or reverse and still projection. The first two movements appear to be operated by reversing the motor connections, but the still control is very ingenious.

A panel inside the machine is moved up and down by means of an external lever. This panel has two open apertures for forward and reverse operation and another between them which contains a heat-resisting mask which comes into operation for still projection. At the same time a cam shape cut on the plate puts out of action the clutch connecting the motor with the film transit mechanism. There is a single claw movement, and the sprockets have not only rocking idlers, but there is also a black plastic pulley leading the film down to the top sprocket.

Rewinding

Rewinding is accomplished by putting the machine into reverse and leading the film straight from the bottom to the top spindle. Shifting over a knurled knob at the top of the machine housing then brings into operation an additional gearing which speeds up the movement X3. Oil holes are reduced to the minimum, and oil retaining felt is used in some places.

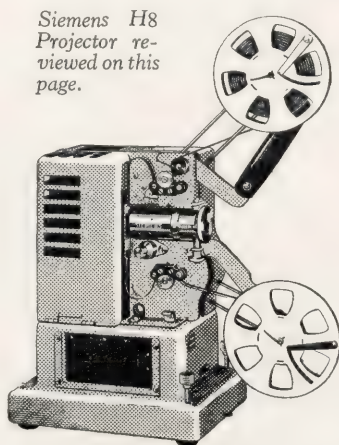
The unique casing construction of the Siemens machine makes accessibility particularly easy. Pressure on a button on the top of the instrument allows the two halves of the casing to swing aside and give complete and uninterrupted access to the internal mechanism.

All "Amateur Cine World" reports are based on actual test.

Current Control. The Siemens system of resistor units is used. To the left of the lamphouse is a set of three plug points which will fit the sockets of any one of a range of resistor units. These work in conjunction with the main resistance incorporated in the machine, and enable all the voltages to be covered with a very lightweight outfit.

Illumination & Optics. The lamphouse is compact, and is fitted with a 5 amp. 250 watt coil-coil prefocus projector lamp. The back of the lamphouse bears a mirror reflector, and the front the condenser lens. Both these units and the lampholder are adjustable for focussing of the lamp beam.

Siemens H8 Projector reviewed on this page.



The projection lens is a Busch Neostar of 25 mm. focal length, carried in a large barrel which slides in a sleeve.

Framing is of the optical type. A knurled screw below the sleeve causes the whole lens equipment to move up and down, thus adjusting the projected picture within the screen area, and not moving the picture off the screen.

Cooling. A louvred double sleeve fits over both lamphouse and resistor house, within the main housing. This serves as a light baffle and also concentrates the blast from a most efficient blower on these units, and on the gate mechanism and film. Light trapping is particularly good on this machine.

Other Equipment. Six feet of silk-covered supply cable with a two pin plug are fitted. Four large rubber feet are fitted, the two front ones being the termination of screwed rods which have black plastic knurled heads, and which enable the whole machine to be tilted.

There are two shutters, a three-bladed one and a two-bladed one. The shutter which is not in use is carried beneath the projector in a spring clip.

Price. Complete outfit, £36 0 0.

General Remarks. The light efficiency of this instrument is quite remarkable. As an extreme test we projected an 8 mm. picture up to 12 feet wide, at which size it was satisfactory. The whole instrument has the smoothness of operation which is characteristic of Siemens-Halske, and the optical

framing is highly commendable. In our opinion this new H8, while being cheaper than its predecessors, is technically much more attractive.

PROJECTOR

Name. Siemens 16 mm. Home Projector.
Makers or Agents. Cinepro, Ltd.

Description. This is also a new version of an earlier machine, and contains many of the characteristics of the 8 mm. instrument described above.

The illumination consists of a 200 watt 50 volt lamp, and with two- and three-bladed shutters provided, an extremely high light efficiency is attained.

Self-contained resistors are employed, and the resistor housing, lamp housing and film are very thoroughly cooled by a powerful blower. There is optical framing, and a high power 35 mm. projection lens is fitted.

Speed control from 12 to 28 frames per second can be had, and interference suppressors are fitted. The machine can be operated on either A.C. or D.C. from 100 to 250 volts.

All parts are extremely accessible, the housing opening wide at the touch of a button and the gate swinging wide open.

The die-cast and pressed steel body is finished in silver-grey crackle, and the fittings are chromium plated. The instrument measures 16" x 10" x 8" and weighs only 19 lbs.

Price. £32 10 0 complete.

CAMERA & PROJECTOR OUTFIT

Name. Univex Universal 8 mm. Kit. P.E. 183.

Makers or Agents. Universal Radio Distributors, Ltd., 24, Fitzroy Square, W.1.

Description. Within the confines of one case measuring only 5½" x 11½" x 13½", and weighing only 13 lbs. 9. ozs. is contained a complete outfit for the taking and showing of 8 mm. pictures.

CAMERA

The camera which measures 3½" x 4½" x 1½" is of a characteristic shape something like an abbreviated bed-sock. The carcass is die-cast metal, the external fittings being plated. The front face of the camera carries the lens mount, to which is fitted, as standard, a fixed focus Ilex anastigmat with stops f/5.6, f/6.3, f/8, f/11, and f/16. A most ingenious system of spaced aperture indicator marks is used to avoid the crowding that would otherwise occur on the diminutive lens barrel.

A full winding of the motor runs 3 feet of the film before the motor starts to slow down.

The footage meter, which is gear operated, indicates the footage still unexposed.

It is unusual to find the motor starting button on the left side of a camera, but it does not seem to offer any disadvantages. Only one speed, 16 pictures per second, is provided.

An exposure chart in the form of an engraved plate is fixed to the camera door.

The interior design is interesting. The spindle for the unexposed film is solid and does not revolve. There are, of course, no

(Continued on next page)

sprockets and the film passes via a roller to the gate. The gate is comparatively massive, and is hinged at its inner edge, so that it can be swung right back for loading and cleaning, and it carries within itself a tiny spring-loaded presser pad. The gate is recessed but the presser pad is not. There is a single intermittent claw, of the spring-loaded type which slides over the film on the upward stroke and only engages in the perforation on the downward stroke.

The most striking difference is in the take-up mechanism. Instead of the ordinary clutch driven spindle there is a combined spindle and circular plate of the diameter of the ordinary 25 ft. 8 mm. spool. This is bent upwards at the edges to engage six indentations on the special spools which must be used with this instrument. These spools employ single width 8 mm. in 30 ft. lengths, which is manufactured by Messrs. Gevaert, and supplied at 6s. od. per spool including processing.

The outfit was submitted too late to permit practical exposure tests to be carried out in time for report in this issue, but film exposed in the camera has been examined and highly satisfactory results observed.

PROJECTOR

The projector is an instrument which includes only essentials but is efficient. A slipper-shaped base piece and a central face plate which carries the moving parts and also constitutes feed and take-up arms, consist of die-castings, the lamphouse and the various housings being of pressed metal, the whole outfit being rivetted together,

except in one or two cases where access may be necessary.

The instrument is designed to work on 210 to 240 volt circuits, 50 cycles A.C. only, and two internally contained transformers break the current down to the supply for the motor and the lamp respectively.

The motive power is a small electric motor, which only operates at one speed, but some flexibility is allowed for by providing two pulleys of different diameter on the main driving spindle. The power is transmitted from these pulleys to the mechanism by means of a spring belt, and a spring belt also drives the take-up arm. This belt can be swung to the top arm for rewinding, and higher speed in rewinding is obtained by making the top arm pulley much smaller in diameter.

Single-Claw Mechanism

The feed and take-up sprockets are orthodox in pattern, with stationary idlers, so that the film has only to be slipped between sprocket and idlers. The single-claw mechanism operates on the front side of the film, nearest the lens, and the gate is held in position by two blued-steel springs which press against the lamphousing. The gate can be pulled right out for cleaning. A three-bladed shutter is provided and appears also to act as a blower as the edges are turned up. It is impossible to get right inside the instrument without breaking out the rivets, but

TEST REPORTS OF

(Continued from previous page)

the blower arrangements, whatever they may be, are most efficient and send a steady stream of air out from the lamphouse, and several points in the base.

A safety shutter consists of a light perforated aluminium shield, suspended on an arm and centrifugally operated.

The lamp is interesting, being an 8 v. 40 watt type, with a single coil filament only about 5 mm. long, around which is a specially shaped bulb about 2 inches high. The base consists of a circular plate bearing three key slots. The lugs with which they connect are unevenly spaced so that the lamp can only be placed in one position, and in correct focus. The lamp cradle inside the lamphouse and the reflector behind the lamp are all one aluminium pressing.

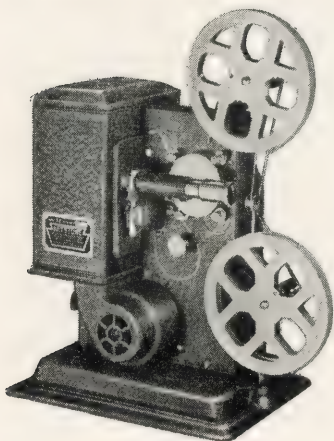
Framing

The lens, which is unnamed, is contained in a long barrel, and is focussed by pushing it backwards and forwards in the sleeve in which it is held.

Framing is by a lever which moves the whole picture up and down, while the whole outfit stands on three feet. The front foot can be screwed up and down for tilting.

Two controls are provided on the right of the base, being an on and off lamp switch and an on and off motor switch.

Prices. The camera, with f/3.5 lens, costs £8 8 0, with f/2.5 lens £10 10 0, and with f/1.9 lens £12 12 0. The projector,



What better way than with good movies?—everybody will relish the fun—even the most unbending guest who refrains from "Charades" or "Postman's Knock" will thoroughly enjoy seeing the antics of Chaplin, Mickey Mouse or any of the other hundred and one "celluloid" guests which can be chosen for your Christmas party. Here's the ideal projector and the perfect screen with which to show them.

KEYSTONE J.8. PROJECTOR

300 watt instead of 200 watt without increase in price! Its illumination power, cooling system, ease of threading and central control of operation are perfect. Fully corrected lens, adjustable tilt, rapid motor-rewind, fan-cooled, manual framer and speed control. Takes 200 ft. of 8mm. film. Universal motor. £13 13 0. Made in U.S.A. Other Keystone projectors include L.8 (500 watt) £21 5 0. A.75 (500 watt) 16mm., £26 10 0.

CELFIX SCREEN

gives the greatest brilliance of any screen and does not strain the eyes. Its unique construction ensures that the surface does not become impaired by constant rolling and unrolling—thus the brilliance of the first show is maintained after years of use. Made in Celfix crystal glass beaded from 90/- and silver from 70/-. Stock sizes 27 x 20 in. to 96 x 72 in. Larger sizes to order.

Patented throughout the world, British Patent Nos. 345,925, 376,385, 416,403, 456,133. See them at your dealers or write for literature and name of nearest stockist from the sole importers of Keystone and manufacturers of Celfix screens:

R. F. HUNTER, LTD., "CELFIX" HOUSE, 51, GRAY'S INN ROAD, LONDON, W.C.1

Telephone: HOL. 7311/2

LATEST APPARATUS

as described, £7 7 0, and the carrying case, £1 9 0. Outfit includes 200 ft. projection spool and cleaning brush.

Remarks. The prices of this outfit are very low, and to attain them the manufacturers have confined themselves to essentials without sacrificing efficiency. The camera is good, the projector not quite so good because it appears to be noisy, while illumination is a little limited. The outfit does, however, enable the prospective cinematographer to do the first-class work which 8 mm. will give at the most economical expenditure for a reliable outfit.

EXPOSURE METER

Name. Sixtus "C."

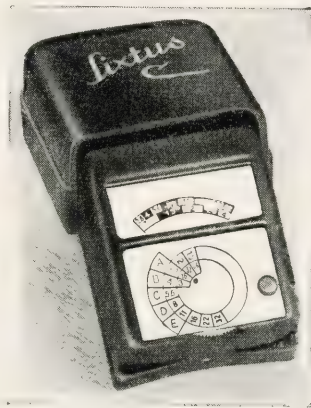
Makers or Agents. J. H. Dallmeyer, Ltd., 31, Mortimer St., W.1.

Description. This is the cinematographer's version of the Sixtus meter. Like its predecessor it consists of a black plastic case in two parts, an outer cover and the meter casing proper, which are so designed that the cover forms a handle when using the meter. When closed the instrument measures only $2\frac{1}{2}$ " x $2\frac{1}{8}$ " x $1\frac{1}{4}$ ".

The instrument is held about breast high, the cell at the end of it then points to the subject. The scanning angle of the cell is stated to be equivalent to the angle covered by a 1" lens on 16 mm. film, i.e., the normal focal length cine lens.

A needle moves over a twin scale of apertures, f/32 to f/2.8 being covered by the

direct reading, and f/4 to f/1.5 being covered on a second red scale, when a red button is pressed, in the presence of low light intensities. The needle is very stable.



Sixtus "C" photo-electric exposure meter, reviewed on this page.

The reading obtained is transferred to a set of three concentric circular scales. The inner scale, which is stationary, consists of frames per second, 8, 16, 32 and 64.

The outer scale consists of five speed classes marked A, B, C, D, E. The scale between these two is a repetition of the range

of apertures and can be moved against the other two scales.

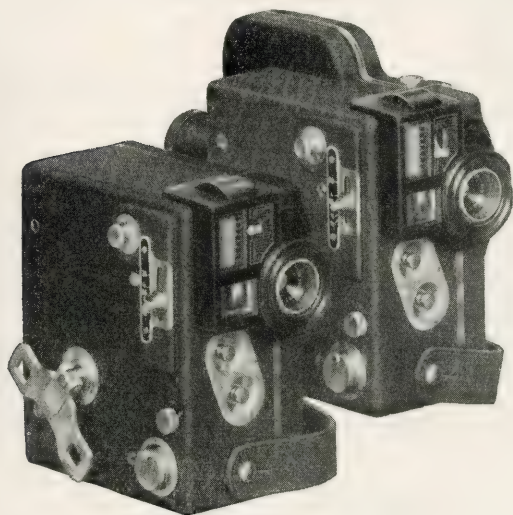
Having obtained your needle reading, you place this opposite your speed class letter, e.g., f/11 is placed opposite class B. Then, opposite 16 frames per second you will find the correct aperture, in this case f/8.

The meter is simple and sensitive, and appears to be very accurate, with both direct and high-light manipulation. We have, however, one quarrel with the sponsors of it, and that is in the question of speed figures. The German printed instruction book says "The sensitivity of a film is a given factor marked on the film cartons by the manufacturers," which is not entirely accurate, and is less accurate when it is remembered that such figures cannot take into account the idiosyncrasies of various types of meter.

Speed Classes

Having stated this, the meter itself uses a set of speed classes which does not directly compare with any set of figures issued by a manufacturer, except possibly the five classes of Ilford Ltd. In the end of the book is included a group table, setting forth various films under the speed classes. This is also printed in Germany and entirely ignores certain of the cine films available on the market here. We suggest that this should be rectified at the earliest possible moment by the printing of a new and more complete set of exposure speed figures.

The instruction booklet itself embodies two interesting features. The group table, which is printed on card weight paper, is kept under a band inside the back cover, and the whole book has been mechanically creased across its centre so that it will fold
(Continued on next page)



The DITMAR built-in OPTICAL EXPOSURE METER

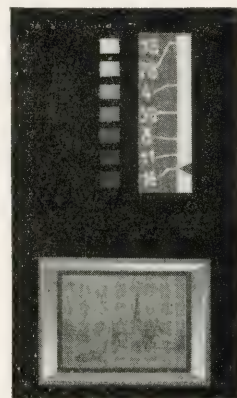
90% of the success of cine pictures comes from correct exposure—the Ditmar camera with built-in meter makes correct exposure certain. In the view-finder the graduated steps of the optical meter are visible.

Alongside is the aperture indicator, the aperture being controlled by an external sliding button. Setting the aperture indicator opposite the last visible figure sets the lens for correct exposure. Cinematography is made as easy as using a box camera. A control on the front of the camera adjusts the meter for varying emulsion speeds. The illustrations show this model.

DITMAR Camera incorporates the famous "while you shoot" controls, i.e. separate buttons for 16 and 32 frames per second, slide control for aperture variation, as well as parallax elimination, hand crank for single frame exposures, interlocked gate which prevents closing of case until gate is shut. Handsomely finished in black and chromium.

ILLUSTRATED LIST SENT ON REQUEST

8mm. for 25 ft. double run, 16mm. for 50 ft. spools. 9.5 mm. for 30 ft. chargers, 9.5 mm. for 50 ft. spools.



This illustration shows the stepped optical wedge, visible above the picture beside the aperture scale.

Sole Australian Agents

HARVIN FILM LABORATORY

Park House, Gr. Park and
Pitt Street
SYDNEY

New Cine Screens

(Continued from previous page)

neatly around the meter. Small points but good ones.

Price. £5 5 0. Ever Ready leather case 7/6.

PROJECTOR ACCESSORY

Name. "Nebro" Radio Interference Suppressor.

Makers or Agents. Neville Brown & Company, 44, Berners St., W.1.

Description. A point which has been overlooked by the majority of projector

lemon shade or a pure dazzling white, while one manufacturer has introduced a surface in which a mechanical distribution of the beads is claimed to give superior results.

As far as mechanical design is concerned the newcomers can be divided into two main groups. The first of these is the simple form in which the screen fabric is attached at top and bottom to two wooden bars of square or round section with two wooden struts which form the left and right limits of the screen and at the same time act as strainers which keep the fabric taut.

The second type is the "self-erecting"

Description. This screen is characterised by first-class finish, which is enhanced by the natural colour of the polished oak side struts. It is so designed that the struts and top bar do not appear during projection, while the projection surface goes right to the edge of the fabric, there being no black edge. The top of the fabric is very securely attached to a horizontal flat bar, the bottom edge being attached to the spring roller carried in the container box. The oak struts are, when erected, kept in position by large coil springs situated at the bending points. The top bar of the screen has its own neat leather handle and a gentle pull immediately erects the whole outfit. There is a small ring projecting above the top bar, and a single pull on this causes instant folding of the apparatus.

The box is black leather-cloth covered, and all metal parts are gun metal finished. The corners of the box are rounded, and four rubber feet are fitted. There are two spring catches and two keys are provided.

The available surfaces are Bead or Silver, the bead surface being particularly smooth and white, and the dispersion in both cases being good.

Sizes & Prices. 32" x 24" Silver, £3 0 0, Beaded, £4 0 0; 30" x 40" Silver, £3 10 0, Beaded, £5 0 0; 52" x 40" Silver, £5 0 0, Beaded, £6 15 0.

Remarks. As will be seen this is a somewhat more expensive type of screen, but its general excellence of finish, movement and screen efficiency fully justifies the price charged.

* * *

Name. Reliance Model "T" with swivel legs.

Makers or Agents. Reliance Screen Works.

Description. This again is a screen of the folding frame type with stretchers. Butterfly nuts and washers are used to lock the struts in position, and swivel feet are fitted to enable the screen to stand on a table.

Sizes & Prices. Beaded: 32" x 24", £2 5 0; 30" x 40", £2 15 0; 52" x 40", £3 10 0. Silver: 32" x 24", £1 5 0; 30" x 40", £1 10 0; 52" x 40", £2 2 0.

SCREENS

Name. New Lumaplak Lightweight.

Makers or Agents. Lumaplak Screen Co., Low Fell, Gateshead, Co. Durham.

Description. This is a screen of the folding wooden frame type, with the fabric attached top and bottom to bars, and two side stretchers. There are one or two improvements on usual practice.

First, when the screen is rolled up the roller is held to the top bar by means of spring metal clips. Secondly, the struts terminate in long flat plated metal plates in which key slots are cut. Instead of wing nuts being used to lock these to the cross bar, circular knurled head nuts are used. The screen not only folds very neatly but is also quick to erect. Swivel feet are included.

The fabric can be obtained in either of three surfaces, Silver, White and Beaded. The Silver surface has good dispersion and is not unduly shiny. The white is dazzling white, as is also the bead surface. This latter is what is known as a "socket set" surface in which the beads are placed mechanically in the support to give the highest degree of effectiveness to the refractive powers of the tiny spheres. The manner of

(Continued on page 484)

Looking very much as if they had been 'pulled thro' a bush backwards', the Regal A.C.S. weathered the storm on Derby Carnival Hospital Day, and, although they lost half their sign, two quite good bows, and watched a perfectly useful container crumble under the tyres of a following lorry in the procession, they all enjoyed the experience, and rounded the day off with a dance, still in their Robin Hood attire.



manufacturers is the question of interference with radio reception by discharges from the projector when in operation.

The Nebro Suppressor, which is made in this country, is a very compact arrangement of condensers contained within a case of plastic material measuring only 4½" long by 1¼" diameter. It is impervious to moisture, can be used on either A.C. or D.C. supplies and will stand temperatures up to 60 deg. Centigrade.

To fit the suppressor the supply cable is parted and the suppressor inserted quite simply. Two alternative methods of wiring can be used, either carrying the earthing wire to the machine casing or, which is preferable, to the earth pin of a three point supply, as well as to the machine.

A simple but excellent little device.

Price. 5/6.

IMPROVEMENT IN SCREENS

IT is perhaps only to be expected that the projection season should bring in its train a crop of new screens.

Projection screens, while being very necessary things, are not pieces of apparatus which permit of very great ingenuity on the part of the makers, but a steady note of improvement may be observed. The bead surfaces which formerly were of an indeterminate "off-white" are now a pleasing

form of screen which has the fabric supported at the top by a bar which can be instantly pulled into position where it is held by folding side struts. The bottom part of the screen is attached to a spring-loaded roller held inside a container box, and which automatically rolls up the fabric when the screen is collapsed. The flatness of the screen then rests on the tension of the spring in the roller. This is quite satisfactory up to a point but it might not be sufficient in larger sizes if a long spell of damp weather were encountered. We suggest that the manufacturers should consider the advisability of including, in the more expensive versions at any rate, some form of locking and extra tension device.

Ensign have already incorporated such an improvement in their very largest screens, where the screen is erected by turning a handle. At a certain point the spring-loaded roller is prevented from revolving, and a few extra turns on the handle make the material dead flat. It should be possible to devise some simple device for smaller screens.

Here are some details of the new screens.

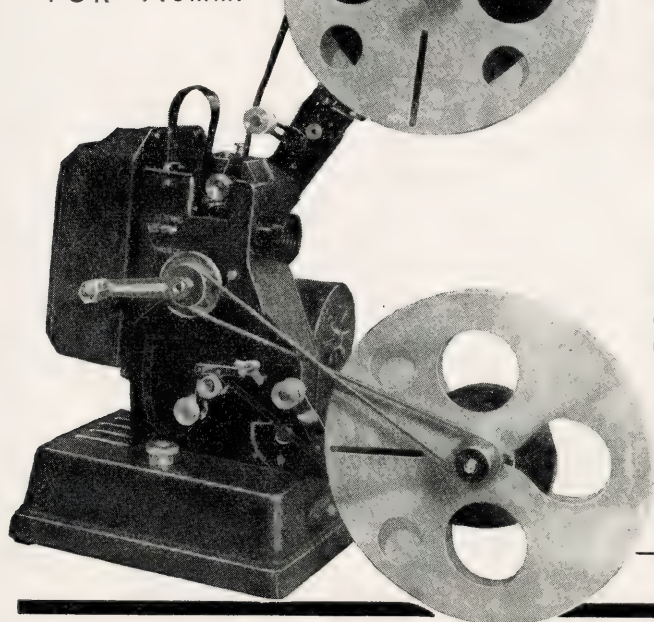
SCREENS

Name. Reliance Auto-box Type Lightweight.

Makers or Agents. Reliance Screen Works, 54, Broadwick St., London, W.1.



MOTOR DRIVEN
PROJECTOR
FOR 9.5mm.



1939 Motor-driven Model

for A.C. or D.C. MAINS

Dekko's 1939 contribution to more efficient and less expensive Home Movies is this Motor Driven (A.C. or D.C.) Projector with Sprocket Mechanism • Power Rewind • 300 ft. Capacity • Spiral Gears • Bronze Bearings • Perfect Definition • Brilliant Flickerless Projection.

£7/17/6

Hand-operated Model

For mains supply, A.C. or D.C. This is the popular Dekko Projector with improvements to simplify operation.

(Super reel attachment, including reels, 21/- extra) **4 gns.**

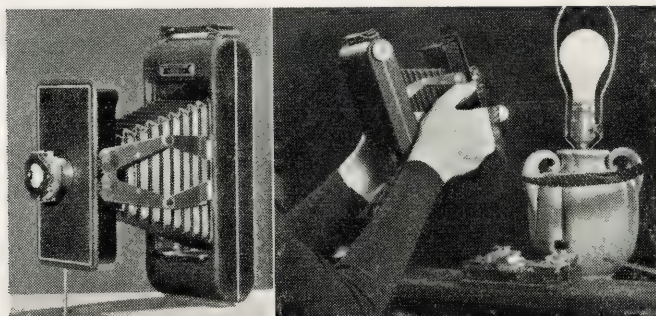
See the Dekko at your dealer's or write for further information.



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LONDON - BUILT TO BRITISH STANDARDS

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CINÉ ACCESSORY
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Make your own 'stills'
with the
Kodak 16mm. Enlarger

Merely select the 16mm. film frame to be enlarged, clamp it in front of the Enlarger's lens, point the Enlarger at a Photoflood bulb and press the exposure lever.

The Enlarger loads with 8-exposure Kodak 616 Film. 'Stills' measure approximately $3\frac{1}{4} \times 2\frac{1}{4}$ ins. - - - - - **£4. 10. 0**

From your Ciné-Kodak Dealer. For all information about Ciné-Kodak equipment for 16mm. and 'Eight' cinematography write to Mr. A. C. Taylor, Dept. 57,

KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C.2

New CINE SCREENS

(Continued from page 482)

manufacture gives a regular geometric pattern over the screen surface, but this is not apparent during projection, although noticeable at some angles under ordinary examination. There is a wide black margin around the screen.

There are three sizes 32" x 24", 40" x 30", and 48" x 36", and prices vary from 18s. 6d. to £2 7 6.

* * *

Name. Lumaplak Self-Erecting Screen.

Makers. Lumaplak Screen Co.

Description. The container box on this screen is covered with black leather cloth, with an ingenious spring-loaded handle, the fittings being plated, and including quick action catches. The fabric is carried on a spring roller, and the screen is instantly erected by pulling on the top bar. The two side struts then spring into position where they are retained by means of two coil springs with a miniature cycle chain between at the bending point. This spring mechanism is recessed into the struts. To close the screen it is necessary to push the bar downwards while at the same time pulling the ring attached to cords passing through the top bar.

Prices. The fabric can be obtained in the same three surfaces as the Lightweight Screen described above, prices varying between £2 17 6 for the smallest size which measures

40" x 30", and £5 17 6 for the largest size which measures 48" x 36".

General Remarks. Both the above screens are neat in appearance and operation, and give first-class projection.

CINE SCREEN

Name. Sonex "Reliable" Cine Screen.
Makers or Agents. Sonex, Ltd., 21, Berners Street, W.1.

Description. This is of the folding frame type, made for hanging or standing. The screen submitted had a working surface of 3' 10" by 2' 10½" with an adequate black surround. The surface of the screen consists of microscopically fine glass beads, which appear to be smaller than any we have previously encountered. The colour has a slight tendency to lemon which does not adversely affect the projection of colour films, and improves the rendering of monochrome films in which the blacks are not of good quality. The dispersive power of the surface is particularly good for a bead screen.

The frame, which is finished dull black, consists of a bar 2¼" wide to which the top portion of the fabric is attached, the bottom being secured to a cylindrical bar. Two wooden stretchers at the sides of the screen are kept in position by bolts and fly-nuts with washers. Two iron screw eyes allow for hanging of the screen and two swivel feet are attached to enable the screen to be stood on a table.

Remarks. This is a screen of the inexpensive type. It is not particularly easy to erect, but once in position it does its job very well indeed.

Price. Complete with linen container bag and two feet, in card outer container, £2 12 6.

NEW MARSHALL SOUND PROJECTORS

Messrs. N. Marshall of Moorgate Street, Nottingham, announce a new Series E 16 mm. talking equipment, incorporating new features evolved from continual experiment and contact with users of earlier models. The new features include: Easy and direct access to projector and exciter lamps. Tone control for treble and bass independently operated. Pilot light and switch 2,000 ft. spool arms (1 hour's running). The case or "blimp" can be removed to allow easy access to the whole apparatus. A greatly improved amplifier circuit and loud speaker giving increased output.

Standard features still retained include: 750 watt fan cooled lamp. Variable speed control. Microphone and gramophone pick-up. Standard valves (easily replaced). Easily accessible fuses protecting the amplifier circuit. Self re-winding mechanism. Silent film threading, reverse, drive, still picture, 2 in. f/1.6 lens.

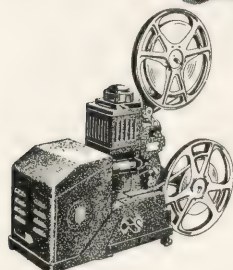
Prices: E.4, £125, 1 speaker, 50 ft. cable; E.6, £138, 1 speaker, 75 ft. cable; E.25, £180, 2 speakers, 100 ft. cable; E.6 can be supplied with 2 speakers, £148. Transformer for 100-260 volts, for use with above equipment, £7 10s. Prices include canvas carrying cases.



MAKE IT A REAL FIRESIDE XMAS WITH THE BEST POSSIBLE PROJECTOR

Remember a good projector with plenty of light makes all the difference to your personal films.

Here are just a few projectors we specially recommend from our huge stock. Part exchanges. Simple Hire Purchase. Approval terms. Write now!



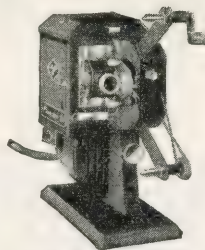
PATHOSCOPE 9.5mm. VOX
Takes 900ft. reels, allowing 40 minutes without change of reel. 16 or 24 pictures per second. The output of the projector is 2 watts, and it can be run on any A.C. current. With 200-watt lamp. Gives fine undistorted sound. Price £60 0 0
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THE NEW 9.5mm. SPECTO
Sturdy construction. Air cooled. Built-in transformer. 3.5 amp. lamp. f/1.7 lens £15 15 0
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Either model on easy terms.



FILMO 8mm.
The perfect projector. "As silent as a mouse." Has 400-watt lamp and f/1.6 projection lens Automatic rewind £41 24 payments of 36/10



AGFA MOVECTOR
With 200-watt lamp. High efficiency optical system. Takes 200 ft. of film. For mains (A.C. or D.C.). 25mm. Agfa lens, built-in resist. £15 15 0 15 monthly payments of 22/1

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Projector and any other good apparatus.

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Here are some ideally suitable projectors for the festive season and all time

Special Offer. 9.5 mm. Specto
Projector with Transformer and 3.5 amp. lamp. Shop soled only. List £15 15 0 .. £12 12 0
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What the SOCIETIES Are

Balham A.C.S.

(Hon. Sec.: B. Lambert, 71, Abbeville Road, Clapham, S.W.4).

In Production: No details given.

Having completely modernised the technical equipment, the club is now anxious to start production. An evening has been arranged at which all members will undergo make-up and lighting tests. From the results, filmed on 16mm. negative stock, the cast for the club's first production will be selected.

A projection evening has been arranged for the showing of members' films taken this year. This is to take the form of a competition and, as the films will include 8mm., 9.5mm. and 16mm., keen criticism will undoubtedly be prevalent.

Blackheath Film Club

(Hon. Sec.: J. Gibson, 6, St. Germans Place, Blackheath, S.E.3).

In Production: *Peace at any Price*: 16mm. comedy.

Work on this production has been held up for the last few weeks owing to the fact that all available members have been busy preparing and equipping the new studio at 134a, Shooters Hill Road, Blackheath. This consists of a cosy theatre, seating about 50-60 people, which has been fitted with a sound-proof projection room and commentator's box, electrical tubular heating, smoke extractor fan, etc. The colour scheme is in two shades of dove grey, the only colour

DOING

motif being supplied by coloured illumination of the proscenium. There is also a comfortable club room, coffee bar and cloak and changing rooms. The opening day of the new studio was October 8th.

The club is looking forward with eager anticipation to its biggest function, the Blackheath Film Ball on Dec. 2nd at the Blackheath Concert Hall. Arrangements are being made to provide an entertaining evening including film competitions, dancing and refreshment, to say nothing of the personal appearance of well-known film stars and other attractions. Full particulars and tickets (7/6 each) can be obtained from the Hon. Sec.

Bristol C.C.

(Hon. Sec.: Coombe Cottage, Coombe Dingle, Bristol).

This club has just been formed to meet the needs of the many Bristol amateur cinematographers. Meetings are held, by the courtesy of Messrs. F. G. Warne, Ltd., in an extremely modern and comfortable theatre and the programme this winter consists of the presentation of members' films with discussions following.

Some excellent 8 mm. and 16 mm. Kodachrome by Mr. Knapman and Mr. Bramsdén

Reports and stills for the January issue of "Amateur Cine World" should reach us not later than November 28th.

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The names of all those engaged on the production will be engraved on it, so that it will be a permanent reminder of a successful team effort. The plaque is so designed that it can be hung in the studio or theatre if desired.

has already been enjoyed by the club. The annual subscription is 10/6 with an honorary membership of 5/-. Further details may be obtained from the Hon. Sec.

Catford Film Players

(Hon. Sec.: Mrs. V. W. Payne, 7, Station Buildings, Catford).

In Production: *The Three Infernal Jokes*, adapted from the story by Lord Dunsany.

The Catford Film Players are at present busily engaged upon the biggest and most interesting phase of their present production, that of filming the criminal court scene. For this, the local Borough Council have loaned them the Council Chamber, which is admirably suitable for the job.

Some thousands of watts of extra lighting have been added, and members have been busy altering the interior. The prisoner's

(Continued on page 488)

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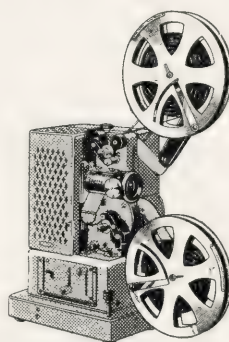
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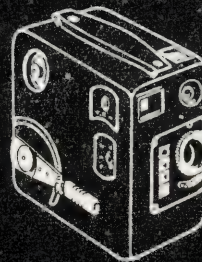
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dock has been made and put into place, and a totally new back for the Judge's chair has been made and fitted, carrying the Royal Coat of Arms.

The club feels that this scene is the biggest yet attempted by any amateur society, and the rushes that are coming through are of excellent quality. About 100 people are taking part in this Court scene, and much local interest has been aroused by the effort. In the meantime, the usual monthly film shows are going on at the studio.

The Catholic F.S.

(Asst. Sec. : 36, Gt. Smith St., Westminster, S.W.1).

In Production: The production group is now busy with practical work. The new film for the Drama Group is in course of shooting. Details, however, are not given. The society's new sound film, *Ambassadors of Christ*, had its premiere at Cathedral Hall on Nov. 9th. The projection unit is touring North Devon and the Christmas bookings are well up to those of last year.

Mr. Smethurst gave a very instructional and entertaining lecture on "Exposing Cine Film" to the class at the society's rooms in October. The magazine dealing with all aspects of cinema, "The Catholic Film News," will be out Nov. 1st. Annual subscription 2/6, 2d. monthly. The weekly lecture courses on Saturdays for teachers is continuing and has evinced much interest from the profession.

The result of the film competition will be announced in December.

Organising Sec. : Rev. F. Valentine, O.P. All enquiries to the Assist. Sec.

CLUB NOTES

(Continued from page 485)

Edinburgh C.S.

(Hon. Sec. : Miss E. H. Kemp, 152, Greenbank Road, Edinburgh, 10).

In Production: *Waverley News Reel*, 9.5mm.

The Munro Family at The Empire Exhibition had its premiere at the opening of the society's new cinema and club rooms at 23, Fettes Row. As a result of the varied comments and impressions the film has gone back for final editing. *The Sheep Dog*, which also had its first showing on this occasion, was voted a first-class documentary.

On October 24th, the society was honoured by a visit from The Lord Provost and Councillors of Edinburgh, when among a varied programme of films, the News Reel unit presented a composite film of all the scenes of public occasions at which the Lord Provost was prominent, and made this a mark of appreciation to His Lordship in view of the approach of the end of his term of office.

There are still vacancies for new members and shortly there will be commenced a series of classes for beginners in cine-photography, which should be of value to local amateurs.

Guildford C.S.

(Joint Hon. Secs. : R. J. Read, "Treetops," Harvey Road, Guildford, and D. E. H. Box, 90, High Street, Guildford).

In Production: 16mm. film for local Hospital Revenue Committee.

On October 6th, the Society held its first meeting of the winter season in the newly acquired premises. Films of 1910 and 1913, loaned by the National Film Library, and the Catford Film Players' production, *Quids In*, were shown, providing an interesting contrast between old professional and modern amateur films.

The premises, which are conveniently situated, have been re-painted and, when a screen has been fitted up and other necessary work completed, a very comfortable club-room should result.

No definite plans for production have yet been made, but it is hoped that a film-play will be in production before long. Two members are privately engaged in making a short "thriller" film on 16mm. negative-positive, and the shooting of some scenes has already commenced.

Hampton Amateur Movie Makers

(Hon. Sec. : G. R. Williams, Oak Cottage, Oak Street, Oswestry).

In Production: (1) *Trouble for Nothing*, 9.5mm. comedy. (2) *All for a Story*, 9.5mm. drama. Both films are nearing completion and should be ready for screening by the end of November.

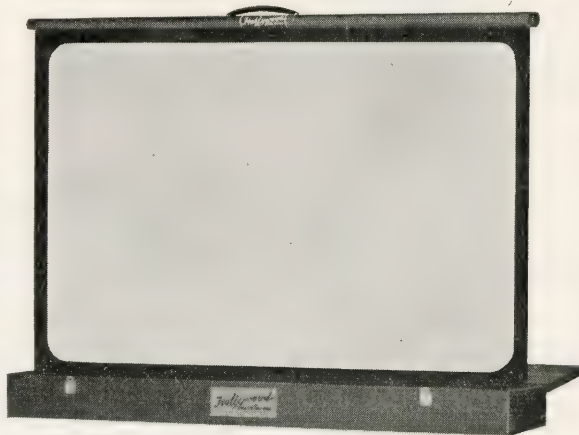
The society has now been re-organised and new premises have been secured containing three rooms, one of which will be used as the studio. The other rooms will be used as clubroom and editing room.

During the past month several shows have been given and the Society's last production, *Outwitted*, has met with the appreciation of several large audiences.

(Continued on page 490)

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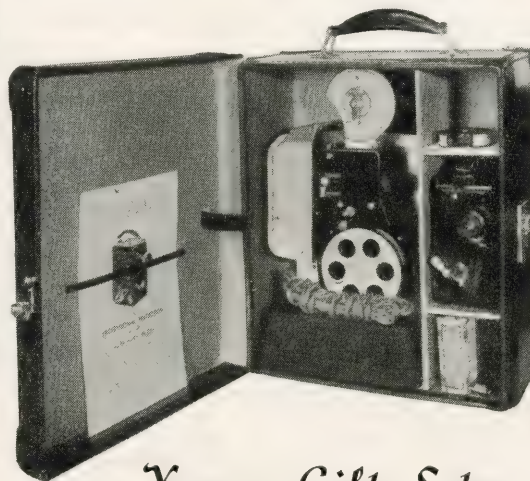
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Hyde C.S.

(Hon. Sec. : G. Wain, 170, Dowson Road, Hyde, Cheshire).

In Production: H.C.S. Newsreel.

The results of the society's competition were as follows (1) *Your Humble Servant*, by G. Wain. (2) *Spot the Snag*, by W. Wise. (3) *Mills' Bombshell*, by E. A. Schoolden. These were included in the programme of a very successful public show on Oct. 14th.

The winter programme of the society commenced on Oct. 25th with a lecture on the High-Light System of Exposure, by Mr. F. D. Chisnall. A demonstration reel was being kindly loaned by Smethurst High-Light Ltd. Other details of the society's activities may be obtained from the Hon. Sec.

Ilford A.C.S.

(Hon. Sec. : S. F. Martin, 134, Malford Grove, Snaresbrook, E.18).

The first meeting of this society took place on October 6th, and was addressed by the President, Mr. G. H. Sewell, A.R.P.S., on the interesting subject of "Little and Good." A friendly debate then followed, and members' films were screened and commented upon.

Following Mr. Sewell's talk the chairman, Mr. R. Vincent, consented to offer another cup in addition to the four others already offered for a competition film, not exceeding four minutes' showing time, based on the title, "Hard Labour."

Residents in the Ilford District are reminded that this society is a fellowship of lone workers and anyone interested will be heartily welcomed to the next meeting on November 17th, at 8 p.m., at the Rondo, Eastern Avenue, Ilford.

CLUB NOTES

(Continued from page 488)

Liverpool Amateur Cine Society

(Hon. Sec. : R. G. Patterson, 106, Breck Road, Anfield, Liverpool, 4).

In Production: *Old Man's Gold*, a script written by Mr. R. G. Patterson. This is now under discussion and screen tests are being made.

Mr. Moody, manager of Vernons Pools, Ltd., invited the members of the society to visit his theatre on October 5th. Everybody enjoyed his personal films while the technicians found much additional interest in the apparatus which they were invited to examine at their leisure.

On October 20th the Warrington C.S. visited the Liverpool A.C.S. and screened their own productions, on all three film sizes. The films were of considerable interest and much valuable information was freely given.

Although the society was formed only three months ago a proscenium has been built and a projection room equipped.

New members will be welcomed and applications should be made to the Hon. Sec. Possession of apparatus is not essential.

Manchester Film Unit

(Hon. Sec. : E. Forrest, Fieldhead, Park Road, Timperley, Cheshire).

In Production: The last film in the Members' Competition is nearing completion. It is a diagram film called *The Steps of the Master* and is described as a real piece of pioneer work in religious film production.

It is hoped to show this film, together with other entries in the same competition at the Caxton Hall, S.W.1. on November 21st, at 6.30 p.m. and 8.15 p.m. *Advance by Retreat*, reviewed in the October *Amateur Cine World* is to be included in the programme by special request.

A London premiere for a provincial cine society is something of a novelty, though it comes about largely because a large minority of members live in London. A very cordial welcome to see the show is extended to any one who is interested in amateur films for religious purposes. Admission is free.

Mid-Cheshire C.S.

(Hon. Sec. : C. Ridgway, Weston Rhyn, Nantwich Rd., Middlewich).

In Production : No details given.

Mr. H. Emmett, F.R.P.S., of the Research Dept. I.C.I. (Alkali) Winnington, recently visited the Mid-Cheshire A.C.S., and gave a very interesting lecture on the cine camera and its uses in scientific research.

Beginning with a general description of the methods he himself had adopted for titling and processing, he showed how a small amateur cine camera could be used in conjunction with a microscope. Question time brought numerous enquiries from members, particularly about the methods of processing cine film, which seemed to be a closed book to the majority.

During the latter part of the evening, Mr. Emmett screened several of his own productions, and the wonders of the microscope were revealed to a most appreciative audience. The excellent superimposed titles were a feature in themselves, and prominent in all

(Continued on page 492)

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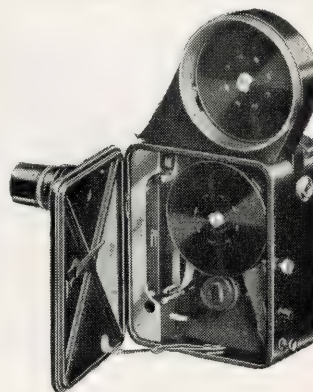
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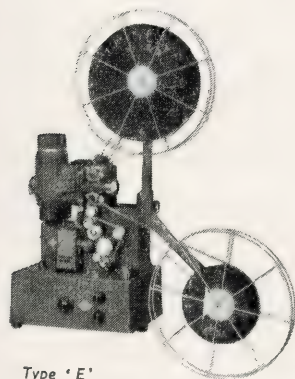
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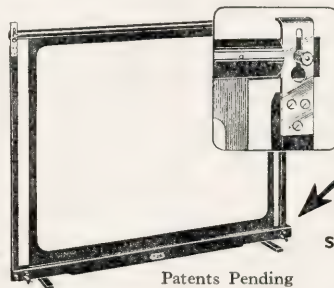
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Club Notes

(Continued from page 490)

the films was the author's flair for balanced composition.

Mr. Roland Seddon proposed a vote of thanks on behalf of the Society, and expressed his own personal appreciation of Mr. Emmett's films.

Newport & District A.F.C.

(Hon. Sec.: R. G. Butterworth, 156, Caerleon Road, Newport, Mon.).

In Production: *Talybout Reservoir Water Supply*. This film will be in production for some months as the reservoir is still under construction.

The society held its first A.G.M. on October 25th. A report of the first year's progress was considered satisfactory for a new society, but greater achievements are anticipated during the coming year. Productions completed: twelve months' record of local events in *Newport Newsreel*; *Inspector Hornleigh gets his Man* and *Cum Valley Cameo*, a series of amusing episodes.

A full programme for the winter session has been arranged, including a visit to the Cardiff A.C.S. during November and a ladies' social evening to be held each month. Two such social evenings have already been held, both proving successful financially as well as socially.

North East A.C. & Dramatic League

(Hon. Sec.: J. Farrar, 149, Northolme Rd., Highbury, N.5).

In Production: (1) *Those Teeth of Yours*: documentary film now nearing completion. (2) 9.5mm. thriller, as yet untitled.

The club regrets to announce the resignation, owing to pressure of other duties, of its Hon. Sec., Mr. R. Redburn. Mr. Redburn has given invaluable services to the club in the past, and members hope to see something of him when his time permits.

There are still a few vacancies for new members; anyone interested should write to the new Hon. Sec. at the above address who will be pleased to supply further details.

The club meets every Monday at 8 o'clock at 6, Abney Park Terrace, Casemore Road, N.10.

Oswestry C.S.

(Hon. Sec.: E. D. Power, Albion Hill, Oswestry).

The first meeting of this society met with an enthusiastic response. Twenty members were enrolled on the first night. Subscriptions and donations received were well above the most optimistic expectations.

A very suitable room, comfortably seating 60, has been secured for a cinema and lecture room, with additional rooms for studio, etc., if required. Seating is being arranged on a slope so that the screen can be seen comfortably by everyone. Special attention is being paid to heating and ventilation.

Projection is through a wall from an adjacent room. Due to the generosity of members the cinema will be equipped for 8 mm., 16 mm. and 9.5 mm. talkie and silent. John C. Menzies, Esq., was elected Chairman, and H. C. Brayne, Esq., Hon. Treasurer. An ambitious winter programme has been

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Palmer's Green C.C.

(Hon. Sec. : E. J. Lovelock, 97, Evesham Rd., New Southgate, N. Studio : 6, Russell Road, Bowes Park, N.13).

In Production: How. A film to consist of several short sequences, each to be produced by different members in the studio. The first sequence is to show How to Decant Vintage Port. The cellar set is taking shape, and shooting will commence early in November. The brick wall is made from a "Watney's Wall" advert with the slogan carefully painted out.

At the General Meeting held on Oct. 25th it was decided to hold projection evenings monthly on Sunday evenings, the first one to be on November 27th.

Parkhead C.S.

(Hon. Sec. : C. W. Bell, 41, Gisborne Road, Sheffield, 11).

In Production: (1) *Sheffield News Reel*.

All the parts of this reel that are to be included have been viewed and discussed by the Committee. The titles have been fixed and set up, and some of them have been taken. From the results at present obtained it seems as though this reel will be of great interest. Included among other items, are: the visit of the Duchess of Gloucester, which was taken by telephoto lens; the visit of Anna Neagle, when her film *Victoria the Great* was at the local cinema; Nita Croft, of "White Horse Inn" fame, visiting one of the modern housing estates, and shots taken at the last Annual Dinner and Dance.

(2) *Thomas the Toucan*. A colour cartoon.

The work on this is, of necessity, slow, on account of the large number of drawings required, but most of the first scene is now completed. Work on building the special titler has been commenced, and it will be ready for the time when the first scene is completed. A part will be filmed in black and white first, in order to obtain some experience of the methods to use, and this part, if satisfactory, may be issued as a trailer to the complete cartoon.

The newly completed theatre was opened on October 14th and satisfaction was expressed by the visitors. Meetings are to be held every Thursday during the winter months, and it is proposed that at each meeting a film taken in previous years is shown under the title of "Looking Back." Every meeting will have a talkie, as well as at least two amateur films. Once a month the latest Pathe News Reel will be shown. In connection with this, the Hon. Sec. would be glad to hear from any society with whom he is not in touch, as to films for hire or exchange.

The Entertainments Committee have arranged the Annual Dinner and Dance for December 6th, to be held at the Grand Hotel, Sheffield. Tickets are available from all members.

Planet A.F.S.

(Hon. Sec. : Peter A. Derrett, 46, Derwent Rd., Palmer's Green, N.13).

In Production: No details given.

This society presents its fourth annual Film Show of the current year's productions nightly at 8 p.m. at the Southgate Church House, High Street, N.14., from November 21st

(Continued on next page)

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16mm. Cine Kodak BB Junior, f/3.5, S.H., as new	£4 17 6
16mm. Cine Kodak "B", f/3.5, takes 100ft. or 50ft. S.H., case	£18 18s.
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Club Notes

(Continued from previous page)

to November 26th inclusive. The two feature films, *Refuge* (1,200ft. 16mm.) and *Intrigue* (800ft. 16mm.) will be supported by several shorter documentaries.

Tickets cost 1/-, 1/6 and 2/- (incl. tax) for the evening performances, and at a special matinee at 3.30 p.m. on November 26th all seats will be 1/-. Readers of *Amateur Cine World* who wish to see the show, may obtain tickets in advance for any performance from Mr. L. P. Minter, 61, Mercers Road, Tufnell Park, N.19.

Plymouth Institution Cine Group

(Hon. Sec.: C. J. Miller, 4, Napier Terrace, Mutton, Plymouth.)

In Production: (1) *Ferries of Plymouth*, 16 mm.; (2) *Half Holiday*, 9.5 mm.

The winter session commenced on September 27th with a discussion on production, policy and propaganda. On October 11th three sound films kindly loaned by the G.P.O. Film Library, *Line to Tschierwa Hut*, *Message from Geneva* and *The Saving of Bill Blewett* were projected.

A further river trip was organised by the ladies' committee on 31st August. The weather on this occasion was much better than on the previous outing, and a halt for refreshments at a riverside farm was a welcome addition.

The winter programme includes three silent projection evenings, and two trade lectures, both illustrated by films.

Portsmouth Film Society

(Hon. Sec.: B. Bulpitt, "Oatlands," Bexhampton Hill, Havant, Hants.)

In Production: *What's in a Name?* 1,200 feet 16 mm., comedy.

On October 16th, the production unit and a score of extras visited Southampton Docks for filming. A sequence was taken aboard R.M.S. "Athlone Castle" and on the dockside, and although the weather was most unfavourable for filming, all the required shots were successfully obtained. Some 200 feet now remain to be taken, and is all to be used on one interior location.

At the Annual General Meeting on October 6th, the officers elected were:—President, Mr. C. W. Worley; Vice-President, Mr. N. Walker; Hon. Treasurer, Miss P. Worley, and Hon. Secretary, Mr. B. Bulpitt.

On October 20th, Mr. H. R. Verry gave a most interesting account of a tour through Italy, illustrated with some very attractive Agafacol transparencies taken by him with a Leica.

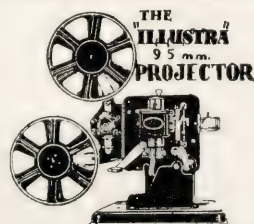
The society is now experimenting with post-recorded sound-on-disc with a view to making a short film for the next public show. A titling bench is also under construction for the general use of the society. New developments are technical lectures monthly, and increased social activities; the date of the first dance will be given later.

The society has available for hire or exchange *She Who Laughs Last* (350 feet 16 mm.) and *Recorded Evidence* (750 feet 16 mm.).

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- 16/- Illustrascreeen, 48 x 36 in., highly reflective Silver screen. All sizes in stock.
- 25/- Motors to run Pathe Projectors, Universal A.C. and D.C. 12 volt Motors 30/-.
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- £10 Pathe 200B Projector, with motor and 250 watt lamp, £10, as new.
- £12 Ditmar 16mm. Camera, with f/1.9 and leather case. Excellent condition.
- £16 De Vry Portable Standard Projector, 500 watt educational model, £16.
- £24 De Vry Standard Automatic Camera with f/2.9 Pentac.

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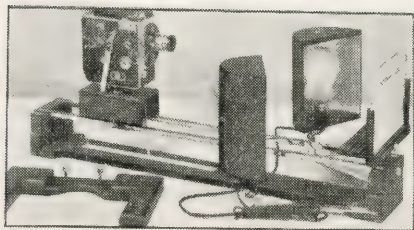
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Ravensbourne Films

(Hon. Sec.: L. Morris, 36, Cromwell Avenue, Bromley, Kent).

(Studio: 44, Valley Road, Shortlands, Kent).

In Production: (1) *You Never Know*, 300 ft. 9.5 mm., nearing completion. Titles have been shot and when cut in will complete the film.

(2) *The Old Jail*, 8 mm. film, also nearing completion.

(3) A documentary on the making of a newspaper, to be shot on 16 mm., script written, awaiting word "go" from its director, R. Elweel-Sutton.



Betty Warner as the Nun in the Ace Movies' production, "The Miracle."

(4) To suit the winter months, some interior short S.O.D. talkies. The first, *Dead Loss*, written by R. Eaglen, will be directed by him.

On September 26th the society held its first General Meeting. Mr. Bedson, the President, was in the chair. The Secretary, reading the committee's report, said that the society was making good progress, membership continued to increase and the financial position was sound. The following officials and members of the committee were elected: Mr. J. Fergusson Croome, Chairman; Mr. L. R. Morris, Hon. Sec. and Treasurer; on the committee, Miss Willett, Miss Pollard and Mrs. Morris, Messrs. Barber, Hartman and Sales.

On October 17th two members assisted the Bromley Boot Traders Association at their film evening held at the Bromley Conservative Club. A film showing the modern methods of making footwear was screened followed by a topical film. This was followed by the secretary's 8 mm. colour film, *By Sea from Worthing to Bognor* and another, *Janet, Maid of all Work*.

Regal A.C.S.

(Hon. Sec.: Miss M. Humberstone, "May Villa," Littleover Hollow, Nr. Derby).

(Continued on next page)

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Club Notes

(Continued from previous page)

In Production: (1) *The Wedding of Allen-a-Dale*, 9.5mm. film dealing with the adventures of Robin Hood. This film is to be entered for the *Amateur Cine World* Ten Best Films Competition. The latter scenes are in colour. This film was produced by A. R. Humberstone, who made the society's last Robin Hood film, *The Queen's Archer*.

(2) *Short Cuts*, another 9.5mm. film which deals with the activities of the society, including the adventures of the members who were in the Derby Hospital Day Carnival in Robin Hood costume. This film will be shown to the audience at each of the film shows this season with a view to enlarging the membership.

Preparations are now being made for a new feature film, and two ideas are under consideration, namely *King of Sherwood*, a Robin Hood story again, and *Moonflight*, a story of adventures in a spaceship bound for the moon.

Rex Film Productions

(Hon. Sec.: R. P. Bassett, 131, Wickham Rd., Shirley, Croydon. Headquarters: 13, Smithamdowns Rd., Purley, Surrey. Meetings: Every Monday evening at 8 p.m.)

In Production: *The Orphan of Beechenwood*: a dramatic as well as scenic production dealing with the trials and hardships of farm life.

All exteriors are now completed with the exception of one or two continuity close-ups which can be filmed at any time. A start has been made on the necessary interiors and the committee concerned are highly pleased with the roughly edited results; already more than six hundred feet of film are roughly edited. No attempt will be made at finally tightening up the film until every shot is in its place in the film.

On the occasion of Mr. D. F. Kerswell's twenty-first birthday, on the 18th of October, a dinner-dance was held at the Tudor Rooms, Red Lion Hotel, Coulsdon, in his honour. Rex film members helped to swell the number of guests to over sixty, and everyone had a thoroughly enjoyable evening.

Romford & District C.S.

(Hon. Sec.: C. C. Turnbull, Froxfield, Redden Court Road, Harold Wood, Essex).

This society held its first meeting towards the end of October. Mr. Humphrey, who was elected chairman, has kindly consented to loan the society part of his premises as a temporary studio.

New members are needed and anyone interested should communicate with the Hon. Sec.

Salford C.S.

(Hon. Sec.: W. E. Cheetham, 14, Verdun Avenue, Salford 6, Lancs. Tel. Eccles 3937).

In Production: (1) *Saturday Afternoon*, 9.5mm. comedy; (2) *Ill Wind*, 16mm. semi-documentary.

The Director of *Ill Wind* has been handicapped during recent exterior shooting by the absence of any wind at all, but has ingeniously managed to overcome all difficulties, and with the aid of fine cotton, etc., the hats

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"blow" off and the pound notes flutter away at the chosen moments with true realism. A high attendance is maintained at the fortnightly projection meetings, the lectures on Kodachrome and 16mm. sound-film especially attracting great interest.

The membership has increased once more, now standing at 75, but anyone keenly interested is sure of a hearty welcome. The exchange of visits between members of this and other societies continues successfully, and there is no doubt that these visits have been mutually helpful to all concerned.

Stoke-on-Trent A.C.S.

(Hon. Sec.: H. T. Morfey, 51, Beresford Crescent, Newcastle, Staffs.).

In Production: *It Never Rains . . .*
This title replaces the provisional title, *Picnic*. Shooting of the film is now completed with the exception of one or two further retakes of interiors which may be found necessary.

Arrangements for the winter programme are well in hand; a projection evening of films by the Salford and Huddersfield Cine Societies has already been held. The Stoke-on-Trent A.C.S. will be visiting the Salford club on November 21st for the premieres of their new production. The society consider these interchanged visits of considerable value in furthering the cause of amateur cinematography. It is unfortunate that there are not more cine societies in easy reach of the Stoke-on-Trent A.C.S.

The date of the society's public film show has been altered from December 2nd to November 25th.

The venue is the Rialto Ballroom, Stoke. Tickets are going very well and the financial success of the show seems already assured.

Sudbury F.S.

(Hon. Sec.: Bertram P. Tyrer, 8, Kenton Park Close, Kenton, Middlesex).

In Production: No details given.

This society has been very active during the last few weeks. A full members' meeting was held at the house of the chairman, Mr. J. E. Davies, who demonstrated the working of his Bell & Howell 138 talkie projector. This projector is always used at the projection nights and to enable Mr. Davies to see the films from the auditorium instead of from the rather cramped projection box, he showed interested members the working of the apparatus so that they could sometimes take over.

This new idea was put into practice at the following projection night which was held on October 13th. Among the films shown was *Pictures from Lino*, by Messrs. Clark and Ross, two members of the society. It will be remembered that this film was reviewed in a recent issue of *Amateur Cine World*.

Three week-ends have been spent in shooting scenes for the society's current production. October 22nd was an extremely busy day for some members. During the afternoon shooting took place, almost directly after which they had to rush away to an outside projection show at the League of Nations Union at Greenford. *Kameradschaft*, the German film epic, was the main feature. *Marina* and *Palette* in Cornwall, two of Mr. Davies' films, were also shown.

(Continued on page 499)

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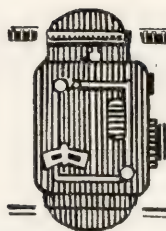
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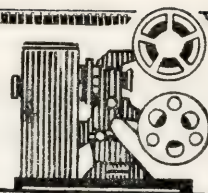
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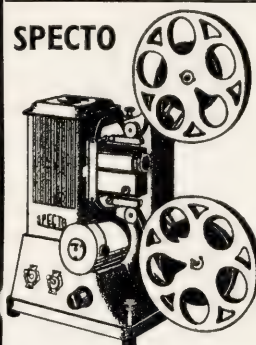
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FRANKS

Club Notes

(Continued from page 497)

Venturers F.S.

(Hon. Sec.: F. J. Ind, 39, Swaby Road, Wandsworth).

In Production: 9.5mm. film of the society's activities. Proposed production: story concerning an insurance swindle to be shot on 9.5mm. as well as 16mm.

This newly formed society holds its meetings at 8 o'clock every Thursday at the Battersea Men's Institute (L.C.C.). Latchmere Road. The only subscription is the Institute fee of 1/3 a term.

Wallasey A.C.C.

(Hon. Sec.: Miss F. Morrison, 19, Kent Road, Wallasey).

In Production: No details given.

A public film show is scheduled for Nov. 22nd to 26th inclusive, in the studios, 50 Liscard Grove, at 8 p.m. prompt.

A two-and-a-half hour programme has been arranged, to include *The Coupon* and a selection of members' films made this summer.

A cordial invitation is extended to everyone in the district interested in amateur cinematography to attend one of the shows. Admission is free, and tickets available for any night may be obtained from the Hon. Sec.

Programme Sec., H. C. Tristram, of 2, Dinmore Road, will be pleased to hear from any society willing to offer films for club projection nights from December onwards. A complete programme can be offered in exchange.

West Essex F.S.

(Hon. Sec.: L. G. Watson, 10, The

Meadway, Buckhurst Hill. Studio: 41a, Kempton Hill, East Ham, E.6).

In Production: No details given.

Owing to delays in various directions it has been found necessary to postpone the annual show of the society's films. The show will accordingly be held at the studio from the 23rd to 27th November inclusive. Admission will be by programme, price 1/-, obtainable from the Hon. Sec.

At a recent meeting the society had the pleasure of a visit from Mr. P. C. Smethurst, who gave an address on his High-Light system, accompanied by films illustrating various points mentioned by him.

Members of the society attended the very interesting show of films from the Preservation Section given by the National Film Library at the Palace Theatre on October 16th.

Wrexham & District C.S.

(Hon. Sec.: T. P. Williams, 10, Earle Street, Wrexham).

In Production: No details given.

The first meeting of the session was held at the Mine Workers' Institute on Oct. 20th. Mr. H. Padley, of Messrs. Kodak, Ltd., gave a demonstration of lighting for indoor cine-photography. After a short discourse touching upon the history of controlled lighting in photography, two films, which illustrated the subject admirably, were shown.

Mr. Padley then demonstrated the effect of a strong side-light, with and without reflectors, on the shadow side, three-quarter front lighting with low power light on shadow side, back lighting, etc., making motion picture and still records of each type. The negatives of the "stills" were afterwards developed.

We regret that it has been necessary to hold over a number of club reports owing to their late arrival.

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HUMIDIFIED FILM SPOILIATION

Recently I lent a friend a reel of invaluable 9.5 film and instructed her to keep it in humid atmosphere. Unfortunately she was not too well acquainted with handling film and she kept it in a moist rag. It is almost unnecessary to say what had happened when it was returned; the emulsion had stuck to the back of the film, but as I had only unwound ten feet or so, I decided to consult you and find out if it is possible to rectify this.—R.E.D., Highgate, N.6.

It is difficult to advise what to do in a case like this, but any cure, however improbable, will probably be better than leaving the film in its present condition, so we suggest that you try the following. Immerse the whole reel of film in a basin of water at about 65° or room temperature and leave it to soak for a day or more. Then try unwinding the reel. If it will not part, leave it soaking longer.

It would be best to prepare some form of drum (open lattice type, i.e., a pair of discs

with thin rods joining them) so that as you unwind the separated film it can be wound onto the drum to dry off again. It may be unnecessary to do it a little at a time, depending on the effect of the soaking operation, but it would be better to be prepared to leave the set-up standing and be able to unwind it a bit at a time, leaving the balance of the reel to soak until you can ease off the next turn or two. One of the film processing laboratories might be prepared to help you—although they would almost certainly not accept responsibility.

TITLING

My particular magnetic titling letters have yellow faces and the backgrounds are black, red, green and blue. On Kodachrome "A" film, would the correct exposure be the same as for white titles on a black background? Also, with pan. film, would the exposures be the same, irrespective of the different coloured backgrounds? It struck me that there might be a difference since pan. film is very sensitive to blue, not quite so sensitive to green and less still to red; also, wouldn't both the yellow letters on a green background appear mid-grey?—W.H.L., Wimbledon, S.20.

The colour of the title letters and the background will not have such a marked effect on exposure as to throw out completely your calculations. You might well try the A.C.W. Titling Calculator for jobs of this

(Continued on next page)

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FOR SALE

SAMPLE BARGAINS. Siemens Projector, 16/9, as new, £42. Agfa Movector Projector, 16mm., as new, £12. G.B. Model B, just overhauled by makers, £65. Specto 9.5mm. £9. Several Pathe Home Movies at £2 10 0. Wanted: 16mm. Talkie films, must be in perfect condition. Osborne Saul, Ltd., Cross Roads, Southbourne, Bournemouth.

WRITE Cyril Howe, Bath, for list used projectors.

GEBESCOPE, Model A, 2 speeds, extra 50mm. lens, prism, 50 ft. extension lead, almost new. £45 or offer. Johnson, Westmead Avenue, Wisbech.

PATHE 200B PROJECTOR, resistance, 900 ft. attachment, spare lamp, £10 5. Kletz, 427, Bury New Road, Salford, 7.

CINESMITH for Kodascope and Pathescope.

16mm. "BABY" GEBESCOPE, latest model, unused, cost £85. Also 16mm. Paillard Bolex Camera with 4 in. Telephoto lens and leather case, only six months old, cost £58. Complete for £106, or separately at £68 and £38 respectively. Apply Box No. 151, "Amateur Cine World," 300, Gray's Inn Road, W.C.1.

GOOD FILMS CHEAP. Several reels S. & S.B., 7/6 to 14/6. Details, Shinn, Wellington, Shropshire.

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PATHE 200B PROJECTOR, all voltages, two lamps, resistance, new condition, £10. Redfearn, 103, Oak Lane, Bradford.

MIDAS combined Camera-Projector, f/2.5 Taylor Hobson anastigmat lens, brand new in leather case. £5 5 0. 96, Spa Hill, Upper Norwood.

PATHE 200B's. Resistance model £9 17 6. Transformer model £10 17 6. Clague, Lloyds Bank Chambers, Herne Bay.

CINESMITH Film Splicing Pen coming.

BOLEX G.3 PROJECTOR for sale, in first-class condition throughout. Very carefully used, including spare sprockets and fittings for three sizes of films, resistance and carrying case. An excellent outfit and a bargain at £35. Cecil F. Baker, St. Johns Road, Eastbourne. Phone 629.

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Replies to Readers

(Continued from previous page)

kind. The relative brightness of the colours would tend to make some difference, but not so much as to render your exposures unduly inaccurate.

It is not quite true to say that panchromatic films are very sensitive to blue, since modern emulsions approach very nearly to perfection in their response to the various colours in the spectrum. As a matter of fact, a modern supersensitive film is very sensitive to red, and the spectrum of these films shows this to a marked extent. While we appreciate your point about the relative colour sensitivity of two colours, it will be their relative brightness (i.e., the amount of white mixed in with them) which will count in exposure.

INTENSIFICATION OF 9.5 mm. FILM J.W., London, W.11. Intensification of under-exposed reversal films is generally not very satisfactory, since it usually means an increase both in the grain size and the contrast. You might try, however, the method advocated by Messrs. Gevaert, Ltd.

The film is first soaked in water and then in the intensifying solution made as follows:

Solution A. Hydroquinone	44 grains.
Citric Acid	26 grains.
Water	20 ounces.
Solution B. Silver nitrate	131 grains.
Water	6 ounces.

For use, add B. to A. in the proportion of 3 to 10. The mixed bath will not keep and so should only be mixed immediately before use. The bath cannot be used more than once.

REDUCING UNDER-EXPOSED FILM

Would you please tell me if there is any way I can remove the dark effect from under-exposed film, to allow more light to penetrate? I am speaking of film already processed and received back from the laboratory.—J.W.B., Kempsey, Worcs.

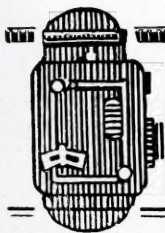
The simplest way of treating under-exposed film that is too dense for satisfactory projection is to "reduce" it chemically, i.e., dissolve away some of the silver. The process—according to Gevaert Ltd.—is as follows, and is taken from their processing booklet. Immerse the film, first in water in order to soak it and make the subsequent chemical action even all over the film, and then in a 2% solution of Potassium Permanganate (18 grains to 20 ounces of water). The reduction process can be watched while in progress, and stopped when it is considered to have been taken far enough. The film after this bath will have a brownish stain, which is removed in the next solution: Hypo (ordinary "fixing" hypo) 88 grains or 10 grammes.

Sodium Bisulphite, 131 grains or 15 grammes. Water, to make up to 20 ounces or 1,000 ccs.

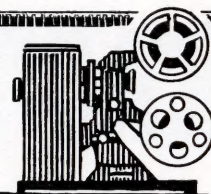
Both the solutions keep well. Rinse between reducing and bleaching the stain, and finally wash thoroughly.

8mm. PROJECTION.

Apologies the article under this heading published last month, we would draw the attention of readers to the fact that the new model Siemens H8 projector was not referred to in the list of projectors, but the old 200 watt model. The new H8 is reviewed on page 479.



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Pathe 200B, 9.5mm., 200 watt., res. .. £10 10 0
Pathe 200B, 250 watt, 230 volt .. £9 10 0
Bolex 'PA', 9.5mm., 250 w., res., c/s., £28 £18 10 0

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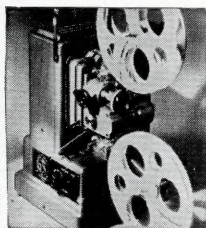
8mm. Kodak, f/1.9 Micro. focussing, as new £10 10 0
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16mm. Victor Mod. 5, Turret, f/1.5 Dall. £18 10 0
16mm. Kinecam, f/1.5 Dallmeyer, case £14 10 0
16mm. Siemens 'B', f/2.8, Mag. loading, £26 £15 10 0
16mm. Zeiss Kinamo, f/2.7 Tessar, c/s., filter £5 10 0
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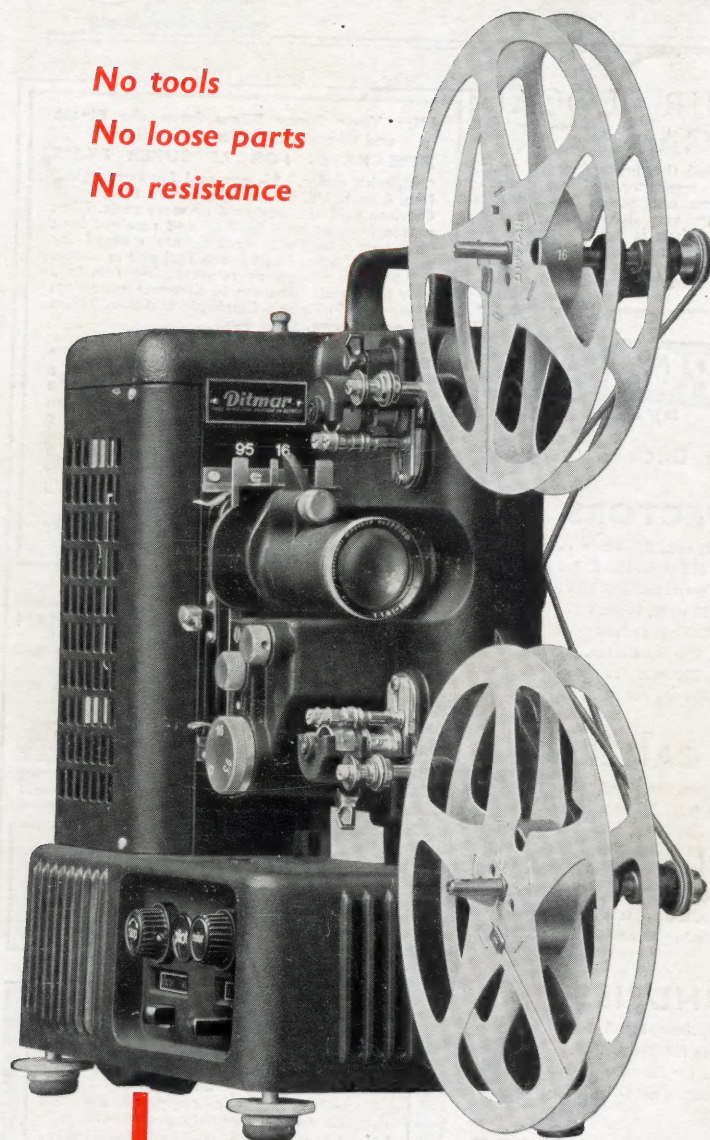
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